THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

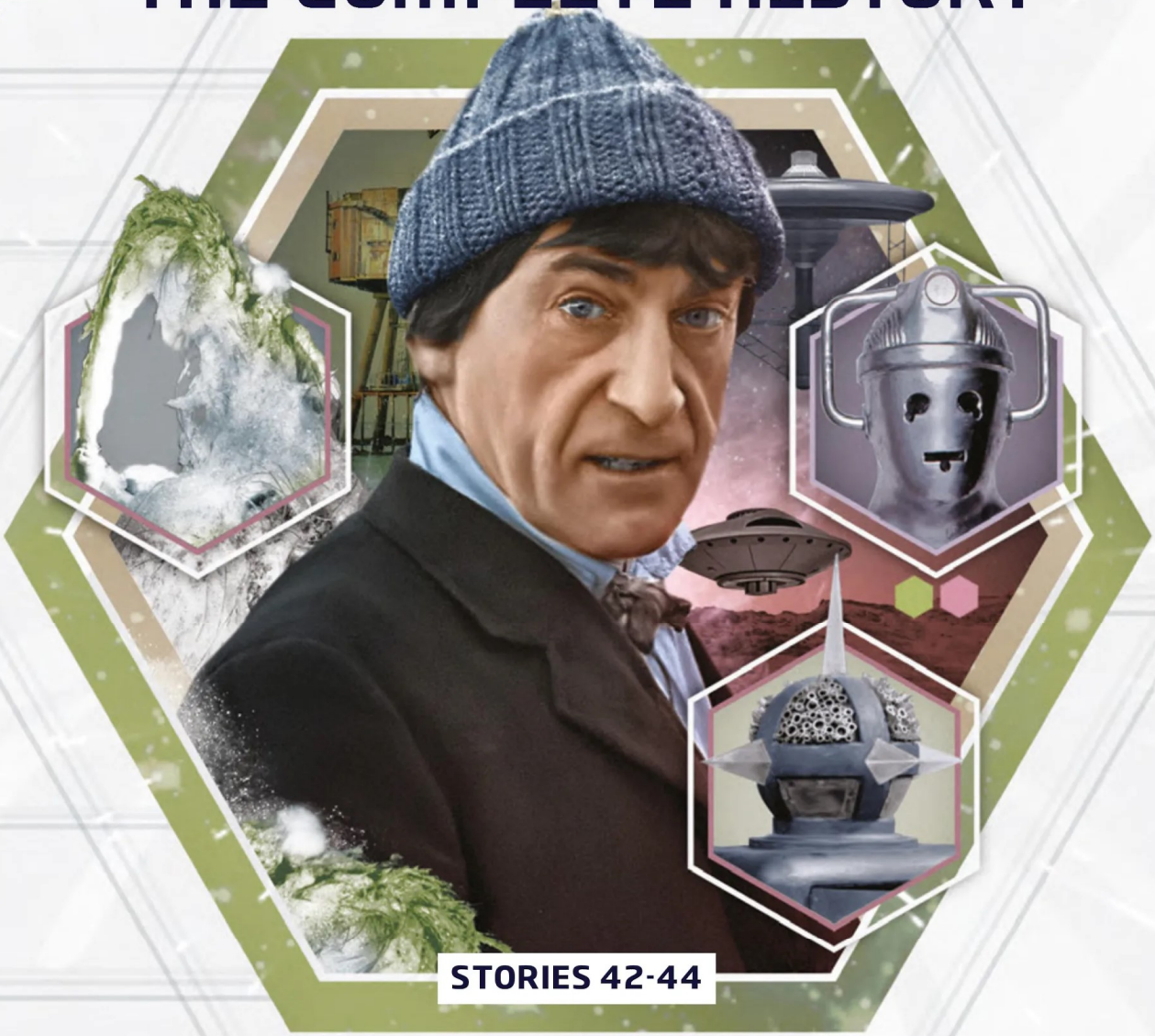
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DOCTOR WHO



THE **SECOND** DOCTOR

THE COMPLETE HISTORY

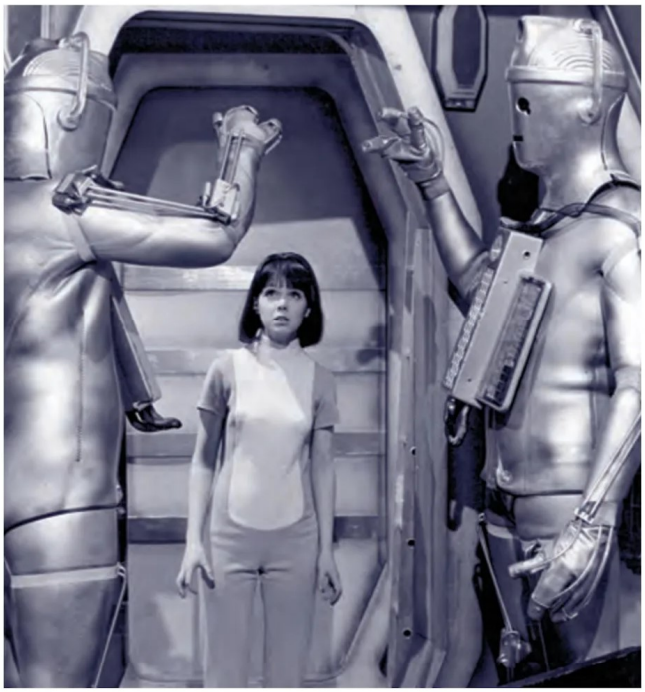


STORIES 42-44

FURY FROM THE DEEP, THE WHEEL IN SPACE AND THE DOMINATORS









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DOCTOR WHO

THE COMPLETE HISTORY

FURY FROM THE DEEP

THE WHEEL IN SPACE

THE DOMINATORS

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DOCTOR WHO

THE COMPLETE HISTORY

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Welcome

Victoria Waterfield's departure from *Doctor Who* is one of the saddest companion exits in the history of the series.

By 1968, *Doctor Who* was well aware of its own history, a fledgling mythology built up around returning monsters and the comings and goings of the Doctor's travelling companions. The series was broadcast for such long periods in the 1960s that audiences soon became attached to the TARDIS regulars. By the time she left at the end of *Fury from the Deep* [1968 – see page 6] actress Deborah Watling had notched up 39 episodes, with only a nine-week break in transmission between the 1966/7 and 1967/8 series.

The departure of a companion was a big deal, even in 1967. Victoria's final scenes are a melancholic farewell; there's no husband to marry, no home to go back to, no ship to catch or friends in the country to stay with. This is a character who joined the TARDIS as a girl and has grown up over the course of her adventures. She's simply had enough of the terrifying lifestyle led by the Doctor. "Why can't we go anywhere pleasant where there's no fighting? Just peace and happiness," she asks the Doctor in *Fury from the Deep*.



Right: Wendy Padbury joined the TARDIS crew as Zoe in *The Wheel in Space*.

As the Doctor and Jamie watch the lone Victoria standing on a cold beach on the TARDIS scanner, it's a void left in the Doctor's life as another friend leaves him. The curse of the eternal wanderer.

Deborah Watling passed away in 2017 shortly before work on this volume of *Doctor Who – The Complete History* began. *Fury from the Deep* is a worthy tribute to her time on *Doctor Who*.

In the life of the Doctor, time waits for no one, and in this volume we welcome Wendy Padbury as Zoe Heriot, the final companion to join the series in the monochome era of the 1960s. While Victoria was from the 1860s, Zoe provided a direct contrast, hailing from an advanced technological background in the far future. Her début story, *The Wheel in Space* [1968 – see page 48], is a coda to the 'base under siege' stories that had become a trademark of the middle Patrick Troughton era. The Cybermen return, carving out their place as the monsters of choice for the Second Doctor's era in the same way the Daleks had been to the First Doctor.

The Wheel in Space feels like a farewell to a particular style of *Doctor Who* adventure. As the show hurtled towards the end of the decade during the 1968/9 series, stories became more experimental. *The Dominators* [1968 – see page 100] may not be *Doctor Who*'s greatest success, but everybody loves a Quark, right?

Mark Wright – Editor



'VICTORIA IS A CHARACTER WHO JOINED THE TARDIS AS A GIRL AND HAS GROWN UP OVER THE COURSE OF HER ADVENTURES.'



FURY FROM THE DEEP

STORY 42

The Doctor must fight to save humanity when a gas refinery comes under attack from a parasitic weed creature. As crewmembers fall under the creature's malign influence, does Victoria hold the key to defeating it?



Introduction

During the 1960s and 1970s many episodes of *Doctor Who* were lost, perhaps forever. The 1967/8 series is one of the success stories when it comes to the recovery of these missing episodes. In the late 70s only one episode was known to have been retained from the series. Since then, another 21 episodes have been recovered from the 40-episode series. As of 2017, *Fury from the Deep* was the only story from that series for which no episodes are held in the BBC archives.

For this reason, and others, *Fury from the Deep* is considered to be a particularly special *Doctor Who* story. As was the case with the 1967/8 series' *The Tomb of the Cybermen* [1967 – see Volume 10] and *The Web of Fear* [1968 – see Volume 11] before they were recovered, many who saw *Fury from the Deep* on its original transmission remember it being an accomplished and particularly scary adventure. These claims were backed up when some of its more extreme moments were recovered in the form of clips censored from the episodes – but of course there is no way for modern viewers to accurately judge the serial's overall impact.

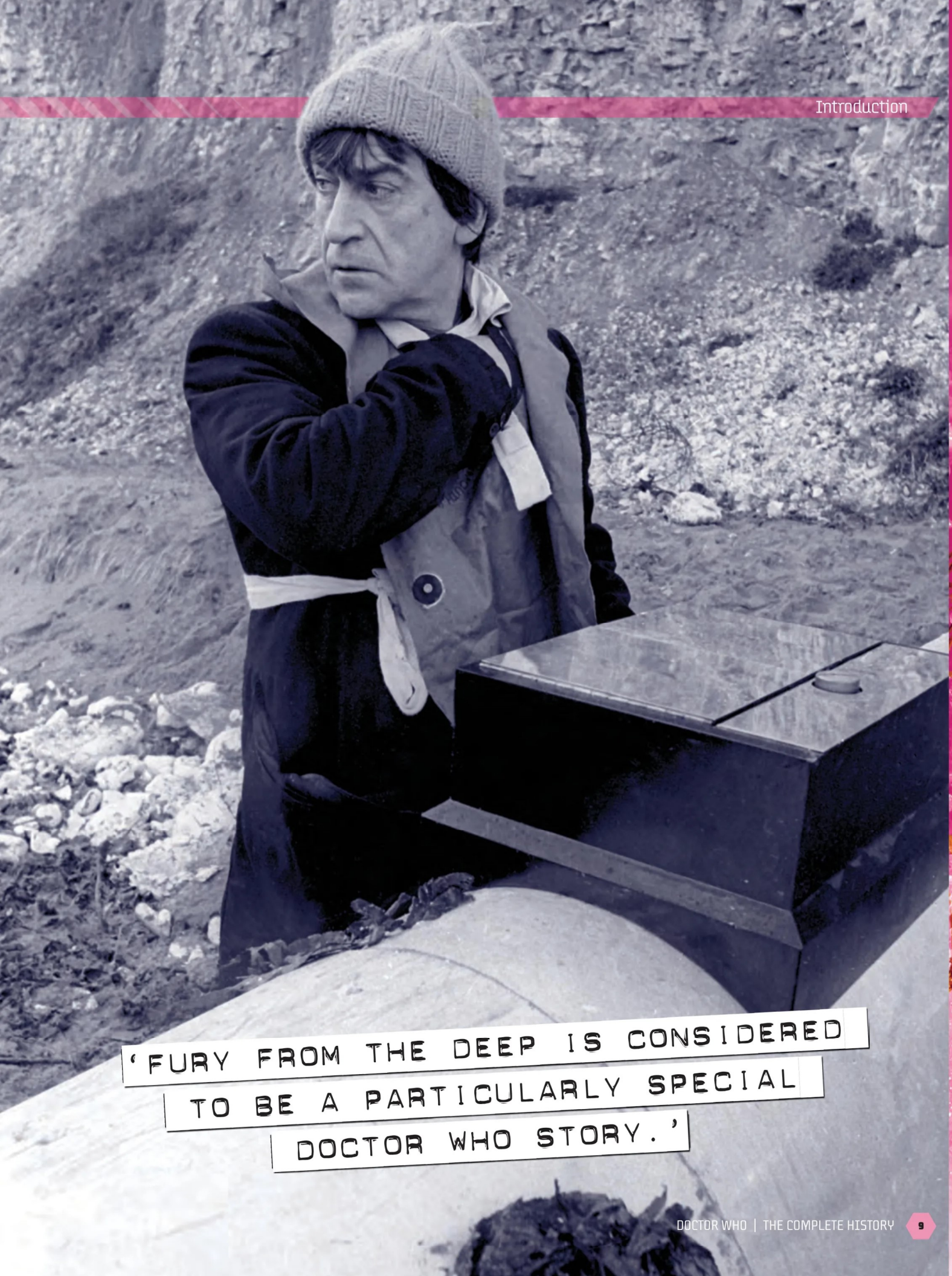


Below: Yeti attack in the 1968 classic *The Web of Fear*.

Unlike many of the other stories from the same series, it wasn't adapted into a book until the second half of the 1980s – cementing its status as a long-lost classic. When it was novelised, its writer Victor Pemberton delivered a longer-than-usual manuscript resulting in the flash 'a classic adventure of the Second Doctor now a bumper volume!' on the front cover – again, presenting the story as something special.

In many ways, *Fury from the Deep* shares a lot of qualities with many other Troughton stories. It's the story of a base that comes under attack from a writhing, foaming monster. The idea of making the monster a creature essentially made of seaweed, however, is an early example of taking an everyday inanimate object and turning it into something horrific. This is a technique that would be used to great effect in the Auton stories of the early 70s and in the creation of the Weeping Angels in 2007. *Fury from the Deep* is perhaps a transitional story from the far-fetched futurism of the twenty-first-century seen in many Troughton stories to the Earthbound stories of the near future that would dominate the early 70s.

Obviously, the mystique conferred on the story by being lost is no substitute for being able to actually watch it. But perhaps this gap – along with the tantalisingly slow return of contemporary episodes – has encouraged fans to give this period of the show's history the scrutiny and attention it deserves. ■



'FURY FROM THE DEEP IS CONSIDERED TO BE A PARTICULARLY SPECIAL DOCTOR WHO STORY.'

EPISODE 1

The TARDIS descends from the skies, sinking into the ocean and the Doctor, Jamie and Victoria use a rubber dinghy to reach the shore. The Doctor investigates a gas pipe using a device called a sonic screwdriver and hears a heartbeat-like pulsing inside the pipe. [1] Then he is shot with a tranquiliser, along with Jamie and Victoria.

They wake up in a control room. A man called Harris gives them an antidote to the tranquiliser and the man in charge, Robson, tells him to lock them up in one of the bunkrooms. As they leave, Harris explains that Robson is on edge because they've lost contact with one of the rigs and there has been drop in gas pressure.

A crewman called Price informs Robson that they've regained contact with Rig D. Carney, the head of the rig, just keeps saying that everything is under control and the screen goes blank. [2] Harris has been keeping a record of the pressure fluctuations – but when he looks, the file has been removed from his briefcase. He meets his wife, Maggie, in a corridor and asks her to fetch his file from their quarters in the residential block. [3]

The Doctor, Jamie and Victoria escape from their bunkroom.

Back home, Maggie searches from inside the file. [4] She is stung by some seaweed and throws it outside.

Van Lutyens, a representative of the Dutch government, tells Robson that the men on the rigs are growing restless. [5]

The Doctor and Jamie investigate the impeller room and the adjacent pipeline room.

Hearing Harris approach, Victoria hides in a storeroom. She discovers that someone has been emptying the oxygen cylinders – and she sees a gas-masked man leave. He locks her in. Then some foam gushes out of a ventilator grille, along with some flailing seaweed. [6] Victoria screams in terror...







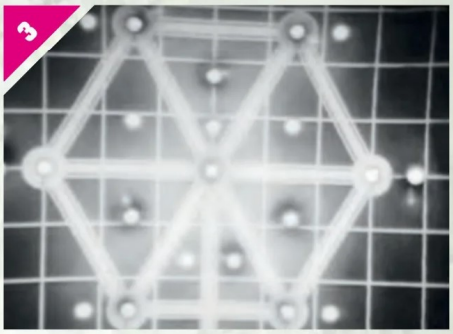


















EPISODE 2

The Doctor and Jamie hear her screams and force open the storeroom door. The seaweed withdraws into the ventilator grille.

Harris returns home. Maggie is feeling unwell and has gone to bed. [1] Outside, the seaweed is secreting foam, and after her husband has gone, Maggie gets up and sees the foam-covered patio.

There's a panic in the impeller room as the pump has started slowing down without explanation. Van Lutyens fears that if Robson allows the pressure to build they will all be blown sky-high. [2]

Price explains to Jamie and Victoria that they supply gas to the whole of the south of England and Wales. They see a plan of how the various rigs feed into a central control rig complex. [3]

Harris finds the Doctor and tells him he needs his help because his wife is very ill. Meanwhile, two maintenance men, Oak and Quill, appear at the doorway of the Harris' quarters. They say they have come to carry out an inspection and Maggie lets them in. [4]

As the pressure in the pipe increases, Robson gives the order for the release valve to be opened.

Maggie sits and combs her hair – then sees Oak and Quill standing behind her. They open their mouths, exhaling toxic gas, and Maggie collapses.

The Chief Engineer reports that the pressure in the pipeline is back to normal. But then Price reports that he has lost contact with Rig C.

Harris takes the Doctor, Jamie and Victoria to his quarters. They find Maggie lying on the floor. [5]

Robson and Van Lutyens are arguing when the Chief Engineer rushes in to tell them that something is jamming the impeller shaft. It halts – and they hear the sound of a heartbeat echoing up the pipe. "It's down there," says Van Lutyens. "In the darkness, in the pipeline, waiting..." [6]

EPISODE 3

Jamie spots some seaweed on the floor of the Harris' quarters. The Doctor picks it up with a pencil and places it in a polythene bag.

Van Lutyens is now certain there is something at the impeller shaft's base. Robson still thinks it is a mechanical fault.

The Doctor, Jamie and Victoria return to the TARDIS where the Doctor conducts an experiment to understand the nature of the seaweed. [1]

Harris returns to the control room and tells Price to arrange for Maggie to be taken to the Medicare unit.

The Doctor identifies the creature that Victoria saw; it is a monster from the legends of ancient mariners. [2]

Robson accuses Van Lutyens, Harris and the Chief Engineer of conspiring against him. He storms out and Van Lutyens decides to get in touch with his people at The Hague.

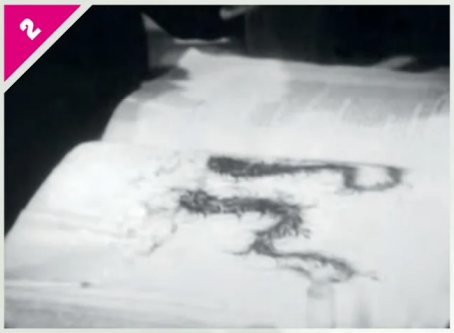
Robson lies down in his quarters. [3] Oak locks the door and Robson sees foam coming through the ventilator grille. Harris opens the door, and Robson staggers out, trembling with fear. Harris goes into the room and glimpses the seaweed creature.

The Doctor, Jamie and Victoria return to the Harris' quarters. The place is seething with foam and Jamie gets trapped in the kitchen. [4] The Doctor and Victoria help him escape through the skylight.

Harris tells Van Lutyens about what he saw. Van Lutyens says it is time for Harris to take over. The Doctor enters the control room, declaring that they are up against a form of seaweed that is alive and a parasite that attaches itself to other living things. [5] Price then takes a call from the Medicare unit saying that Maggie isn't there.

She is standing on the beach, staring out to sea. Robson, also possessed by the seaweed, joins her. Then she walks out into the waves... [6]

























EPISODE 4

Harris finds Robson on the beach. Robson tells Harris he will find his wife soon. [1]

Van Lutyens decides to investigate the base of the impeller shaft himself. He descends in a lift platform – operated by Oak and Quill! At the bottom of the shaft, he discovers the pipe is seething with foam. The seaweed creature grabs him and drags him under. [2]

His scream echoes up into the impeller room. The Doctor and Jamie put on gas masks and descend using the lift platform. At the base of the shaft they find Van Lutyens' torch.

Harris meets Megan Jones, the director of the board, and tells her they have lost contact with some of the rigs. She gives him permission to use the company helicopters. [3]

The impeller shaft fills with foam. Jamie tries to summon the lift, but there is no response. As the seaweed creature extends its tendrils towards them, they escape up a ladder.

A helicopter sent to investigate the incommunicado rigs reports that they are covered in foam and seaweed. The Doctor enters and tells Harris what he found at the bottom of the impeller shaft, then Price receives a call from Baxter at the control rig, who cries out, "These things, they're everywhere!" before the screen goes blank. [4]

Jamie finds Victoria lying unconscious in the pipeline room. [5] He wakes her and she tells him that she is tired of getting into trouble. Then she hears the sound of a heartbeat coming from inside the pipe.

The Doctor tells Jones that the seaweed intends to take over the rigs, then the British islands, and then the Earth. Jamie runs in and tells the Doctor about the pipe, and they go to the pipeline room. The Doctor gingerly approaches the pipe. "It's begun. The battle of the giants." [6]

EPISODE 5

Price has now lost contact with all of the rigs. [1] Harris orders Price to get security to find Robson and confine him to his cabin. The Doctor thinks oxygen is toxic to the weed... and Oak and Quill, overhearing this, head to the oxygen storeroom.

Price reports that Robson has been located in his cabin. He is distracted, as though in a state of shock. Jones tells him to pull himself together, and Robson begs her to help him, before falling into a trance. [2]

Back in the control room, Victoria tells Jamie she wishes they could just go back to the TARDIS and leave.

Hearing the heartbeat, Robson rises from his bunk and overpowers the guard outside his cabin by breathing toxic gas at him. [3]

One of the crew, Blake, reports that someone has sabotaged the oxygen store, meaning they have no oxygen reserves. Victoria spots Oak and Quill, recognising them as the men who overpowered her. They run, but Jamie and Victoria go after them. Oak gets away, but Jamie knocks Quill to the floor, [4] and when Victoria screams, Quill collapses.

In the pipeline room, the pipe shatters, flooding the room with foam, and an engineer is pulled under by the seaweed creature.

Victoria is knocked out by Robson, who takes off with her in a helicopter. The Doctor calls Robson by radio. Robson replies, "I have the girl. If you want her to live, come over to us." [5]

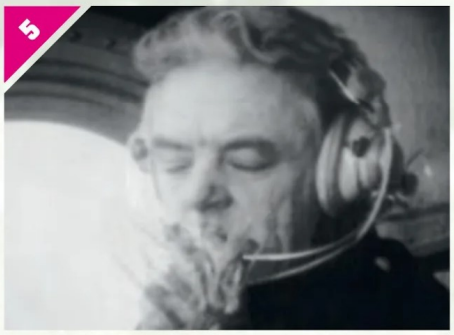
The Doctor sets off in a helicopter with Jamie, following Robson's helicopter to the foam-covered control rig. The Doctor and Jamie descend using a rope ladder, then make their way into the rig. They hear Victoria calling to them, leading them to a cabin filled with foam. Robson stands in the middle. "Come in, Doctor. We've been waiting for you." [6]

























EPISODE 6

Jamie hears Victoria calling from further down the corridor and frees her. She screams, causing Robson to clutch his head and retreat into the foam.

The Doctor, Jamie and Victoria rush up to the helipad and clamber into Robson's helicopter. The Doctor flies the helicopter back to the mainland. [1]

Back at the distribution centre, Harris is convinced they must evacuate. The Doctor walks in with Jamie and Victoria and says he knows how to kill the weed. It is vulnerable to sound vibrations, specifically the sound of Victoria's scream. They need to generate enough sound to reach the seaweed's nerve centre. He asks Victoria to scream into a tape recorder but she is unable to. [2]

The seaweed creature smashes through the door leading from the pipeline room. [3] Seeing it approach, Victoria screams. The Doctor loops her scream with a device to create a "sonic layer sound wave". The creature forces its way into the control room – but the Doctor points his device towards it and the creature retreats. [4]

Victoria attempts to tell the Doctor something, but then Harris interrupts; he can see his wife and Robson on a monitor, both unharmed. They confirm that the seaweed creature has gone and Van Lutyens is also unharmed.

That evening, the Doctor, Jamie and Victoria join Robson, Harris and Maggie for a celebration. The Doctor realises that Victoria doesn't want to leave with them, and he asks Maggie if Victoria could stay with them.

Jamie has a quiet word with Victoria. She says that she thinks she will be happy with the Harrises, and makes him promise not to leave without saying goodbye. [5] She kisses him.

The next morning, the Doctor and Jamie say goodbye to Victoria. The TARDIS departs and they watch her waving farewell on the scanner. [6]

FURY FROM THE DE



'VICTOR PEMBERTON WANTED THE THREATENING FORCE TO BE NATURAL GAS, THEN BEING DEVELOPED AS A NEW FUEL FOR BRITAIN.'

Pre-production

Writer Victor Pemberton first attempted to pitch a *Doctor Who* serial during the programme's second series in 1964; his submitted script, *The Slide*, was rejected by story editor David Whitaker on Thursday 24 September 1964, who noted it to be "rather a stewpot of all the other science-fiction serials we have ever done, with bits of Nigel Kneale scattered about [presumably a reference to writer Kneale's 1950s *Quatermass* serials]. I don't think the dialogue is very good and I am quite sure it is not right for *Doctor Who*." The idea was based on Pemberton's fear of earthquakes, with a strange substance emerging from a resultant fissure.

Parasitic mud

However, Pemberton had also submitted the same story idea and a draft first episode as a standalone non-*Doctor Who* serial to BBC Radio on Monday 17 August; this version of *The Slide* – which concerned a form of parasitic mud taking over people in an English new town – was commissioned as a seven-part serial in 1965 by producer Peter Bryant.

In Episode 1, *Moment of Silence*, schoolteacher Janet Marshall collapsed when an earth tremor hit Redlow New Town and her fiancé, Dr Ken Richards, found a large crack in Hollymill Lane. Acting on the advice of Professor Robert Landers and John Lippert, Hugh Deverill MP reluctantly called in Chilean seismologist Professor Joseph Gomez.

FURY FROM THE DEEP

STORY 42



Above: The Doctor is in melancholic humour.

Some of the locals start to act strangely as if they were in a trance and Ken saw mud slide from the crack. In Episode 2, *Down Came a Blackbird*, the green mud continued to ooze while in hospital Janet mumbled deliriously about "light". Deverill's marriage was disintegrating as he attempted to control the situation, and when investigating a potholing accident in Holly Crag Caves, Ken discovered that the mud was also in the caverns. In Episode 3, *Analysis*, Gomez and his team analysed a sample of the mud at the local school laboratory. Deverill returned from London but seemed uncaring and shut himself away from the light, while his wife Anna became involved with Gomez. Gomez believed that the mud was a destructive force from the Channel. The sea of mud continued to threaten the community in Episode 4, *Heart-Beat*, and Gomez's team discovered a heartbeat in their mud sample (this idea was inspired by Edgar Allan Poe's 1843 horror story *The Tell-Tale Heart*). Janet and other patients went missing from the hospital, and Ken found them at the old Dutch Mill standing by a mud-flow. Deverill's behaviour became even more unstable as he gave a press conference about man's evil nature in Episode 5, *Danger Point*, and Janet once again escaped from Ken's care, fleeing with the other infected patients as the mud closed in. Redlow was declared a disaster area in Episode 6, *Time Limit*, in which Gomez and Richards confirmed a hypnotic link between the mud and the infected people; the mud destroyed human life by inducing suicidal behaviour. Margaret Griffiths of the Home Office arrived in an attempt to reason with her old friend, Deverill, but the MP attempted to throttle his wife and fled. Descending into the mud-filled sewers, Ken found Janet who beckoned him towards her and the others. Deverill attacked an RAF sentry in the final instalment, *Out of the Darkness*, as the mud took control of most of Redlow's population. Realising that sunlight solidified the mud, Gomez and Landers used infra-red light from xenon discharge lamps to destroy the mud's

underground nerve centre when it was vulnerable at sunset. The influence on the locals was broken, with Deverill being the only fatality.

Produced by John Tydeman and with special effects from the BBC Radiophonic Workshop, *The Slide* was recorded in Studio B1 at Broadcasting House with rehearsals on Monday 31 January 1966 and evening recordings after a day of rehearsals from Tuesday 1 to Thursday 3 and Monday 7 to Thursday 10 February. Maurice Denham starred as Hugh Deverill MP alongside Roger Delgado as Gomez. The role of Ken Richards went to David Spenser, Pemberton's life partner.

Victor Pemberton

The Slide was scheduled for broadcast at 7pm on Sunday evenings from 13 February to 27 March; even before transmission, an approach for the movie rights was made by film producer Milton Subotsky of Amicus films, but nothing ever came of this venture.

In January 1967, now acting in order to supplement his fledgling career as a writer, Pemberton renewed his contact with *Doctor Who* by appearing in the small role of Jules in *The Moonbase* [1967 – see Volume 9].



Bryant was now *Doctor Who*'s trailing producer and story editor, and when he was temporarily made producer of *The Tomb of the Cybermen* [1967 – see Volume 10], Pemberton was given a three-month trial as the series' story editor; his only formal credit was for the Cybermen story.

Pemberton was not happy in this role, wanting instead to write his own material. Having left *Doctor* Who as story editor in summer 1967, he suggested a storyline to Bryant based on *The Slide*; Bryant, who had liked the radio serial, had already investigated the possibility of its adaptation for television. However, this time Pemberton wanted the threatening force to be natural gas, then being developed as a new fuel for Britain in the wake of a number of gas deposit finds in the North Sea in 1965 and 1966. Like *The Slide*'s mud, the gas was a force from within the Earth, and the concept of the world being destroyed when technology released something from deep inside it fascinated Pemberton. North Sea gas was then being pumped into people's homes, which gave an added level of fear. The force would also manifest itself as seaweed, which Pemberton disliked for its slimy touch and sinister shape (his feelings would be voiced by Victoria during Episode 2, when she described the seaweed as "slimy and horrid").

Bryant commissioned Pemberton to write a six-part serial titled *Doctor Who and the Colony of Devils* on Thursday 5 October 1967; this was duly scheduled for production between December 1967 and February 1968, and Pemberton's target delivery date was Friday 10 November.



Connections: Earth adventures

- Victoria comments on how they have landed on Earth again after the three previous stories – *The Abominable Snowmen*, *The Ice Warriors* [both 1967 – see Volume 11] and *The Enemy of the World* [1967/8 – see Volume 11] – had all taken place there.

Left: The Doctor finds an ally in Van Lutyens.

FURY FROM THE DEEP

STORY 42

The isolated venue of the modern 'new town' close to the English Channel became a shoreline gas refinery. Deverill effectively became the refinery boss Robson, Margaret Griffiths became Megan Jones, Dr Ken Richard and his fiancée Janet Marshall formed the basis of Robson's aide Harris and his wife Maggie, and the Doctor took on much of the role of the pacifist scientist Gomez. The mud, which killed by asphyxia, now became a weed which emitted toxic gas. Some scenes, such as Gomez's analysis of a mud sample in the school's aquarium, were closely paralleled in the new *Doctor Who* version, with the end of Episode 1 of *The Slide* echoing the filling of the impeller shaft in Episode 4 of the new story, and sequences in Holly Crag Caves forming the basis of scenes inside the shaft during the search for Van Lutyens.



Right: The Doctor and his companions do like to be beside the sea.

Storylines

Episode 1 of *The Colony of Devils* was delivered on Wednesday 18 October, followed by Episode 2 on Monday 30 and Episode 3 on Thursday 2 November. Monday 13 November saw Episode 4 arrive, with Episode 5 delivered on Thursday 16, and Episode 6 on Wednesday 22.

There were a number of differences between Pemberton's storyline and what emerged on screen. In Episode 1, the TARDIS was to land on a cliff's edge, and its crew was forced to climb down to the beach. The setting was England, but some years into the future, when the entire country was to be powered by natural gas; the near-future setting was echoed in the script's inclusion of 'videolinks' and elements such as 'a modernistic telephone'. Episode 2 noted that two strange engineers, Oak and Swan, arrive at the refinery. Here, Maggie told Harris that she wanted to see the Doctor, who was curious as to how Maggie knew of his presence; by the time the Doctor and Harris reached Maggie, she appeared to be dead. When the rigs at sea failed to answer to the refinery at the episode's climax, Lutyens (later Van Lutyens) again asked Robson to stop the gas flow; when Robson refused, the cliffhanger had Lutyens branding Robson a murderer.

Episode 3's synopsis specified that the seaweed drew life from the natural gas to become a monster which breathed poisonous fumes; its climax emphasised that Maggie was becoming a seaweed creature as she waited by the shoreline. The Episode 4 sequence in which Lutyens went missing in the pipeline was written by Pemberton to convey his own fear of

Connections: Take off!

In the closing moments of the serial, the Doctor and Jamie watching Victoria recede on the scanner screen evokes the very first take off seen in *100,000 BC* [1963 - see Volume 1] in which it is implied that the TARDIS can take off like a rocket.





being sucked down into quicksand (again, echoing *The Slide*'s mud).

There was an entirely different subplot bridging Episodes 4 and 5. During Episode 4, it was stated that the seaweed creature could pump its lethal gas through the pipelines to anywhere in the country. An important conference was taking place near the refinery, and the cliffhanger was to be a race against time for the Doctor and his companions to turn off the refinery's supply and thus prevent the VIPs at the conference from being gassed. At the start of Episode 5, the Doctor, Jamie and Victoria arrived to discover that they were too late; the only person left alive was Swan, now almost a complete seaweed creature. Jamie attacked Swan, and Victoria's screams killed the infected man. All the rigs (bar the Control Rig) were now covered by the weed. When the engineers halted the gas flow, the weed creatures planned to attack the refinery. Robson captured Victoria and took her to sea by boat, with the Doctor and Jamie following in a helicopter, only to discover that the Control Rig's crew was all weed creatures. In Episode 6, the Doctor sent Jamie back to the TARDIS to fetch some sonic sound generating apparatus, telling him to bring his bagpipes – if the weed attacked Jamie en route, he could play the pipes to keep it at bay.

The weed menace was described in various ways throughout the scripts. Episode 1's climax had it as 'a mass of foam... in the midst of which we see the tendrils of the weed creature, waiving and weaving. This is accompanied by the heart-beat sound and the hissing and popping previously heard.' Its effect on Oak and Swan was outlined in Episode 2, where 'we see Oak's hands as a formation of weed begins to appear down the sleeve of his white coat'. In Episode 3, Maggie's infection has 'a frond-like weed formation [growing] down her exposed hand'; she later has 'a small formation of hair-like weed on her neck and face'. The weed sample analysed by the Doctor in Episode 3 had its tendrils hanging 'menacingly over the edge of the tank covered in foam'.



Below: The Doctor and Victoria examine the weed.



'THE CLIFFHANGER WAS TO BE A RACE AGAINST TIME FOR THE DOCTOR.'



Left:
The weed is on the rampage.

Episode 1's script noted that Victoria was 'now dressed in a more contemporary outfit'. The beach scenes involving the foam were truncated in editing; where the Doctor (referred to in the scripts as 'Doctor Who') opened up a natural gas pipeline, Pemberton's script indicated that he 'takes from his pocket something which looks like his own version of a screwdriver'. At this point, the character manning the communications cone at the Feed HQ refinery was 'Blake'.

Although there was no description of Chief John Robson, his subordinate Harris was 'a young man in his late twenties, weak-looking. A cultured voice in complete contrast to his chief'; his wife Maggie was simply 'a young woman, in her late twenties'. Megan Jones, introduced in Episode 4, was described as 'Chairman of the Refinery Board... She is Welsh, fortyish, and quite attractive in a hard sort of way. At most times she is brusque to the point of rudeness, always in complete command of everything and everyone around her.' Pemberton was particularly pleased with Oak and Swan, the infected maintenance engineers; the duo was intended to be an evil version of the Hollywood double-act of Stan Laurel and Oliver Hardy, whom Pemberton had known from their tour of England in 1953.

After Pemberton had discussed his initial concept of seaweed creatures, the production team, in conjunction with Jack Kine of the visual effects department, suggested the weed should be active inside a mass of foam, allowing the BBC further use of its foam generating machine (as per *The Abominable Snowmen* [1967 – see Volume 11]); this was referred to on Thursday 18 January 1968, before production began, in a *Radio Times* article headed *The Monstrous World of Doctor Who* by Gay Search. Pemberton rationalised the foam as being similar to cuckoo-spit, with the weed surrounding itself in the lather it produces.

New TARDIS facilities

The script for Episode 2 originally featured an additional character, the Piston Engineer, whose dialogue was ultimately given to the Chief Engineer. Pemberton outlined new TARDIS facilities where the Doctor examined the weed inside the spaceship in Episode 3: 'He pushes a button. Lights fade into near darkness as a flap on the wall reveals a projector screen... He presses another button and the microscope slide appears on the screen.'

The script for Episode 5 indicated that Jamie was to knock Swan out with a 'McCrimond [sic] punch', simultaneously giving a clan war cry – whereupon the 'fern-like fronds' protruding from Swan's sleeves retract.

During scripting, it was decided to drop *The Colony of Devils* back by one story and bring *The Web of Fear* [1968 – see Volume 11] forward in



Connections: Pilot skills

- The Doctor claims that he is able to pilot the helicopter thanks to observing the work of Astrid Ferrier, who piloted the Doctor, Jamie and Victoria to safety in the first instalment of *The Enemy of the World* [1967/8 – see Volume 11].



Above: "Come in number two, your time is up!"

its place due to the popularity of the Yeti in *The Abominable Snowmen*. This decision was taken during the second week of November and formalised as Episode 4 was delivered on Monday 13 November 1967.

Changes had taken place at the production office by the time Pemberton's scripts were delivered. Following his trial period, Bryant was now the series' producer, with Derrick Sherwin replacing him as story editor. *The Colony of Devils*' director was now Hugh David, a former actor who had handled *The Highlanders* [1966/7 – see Volume 9] late in 1966. Since then, David had directed BBC1 serial *The Further Adventures of the Musketeers* and also helmed editions of the BBC1 police series *Z Cars* and BBC2's *Thirty-Minute Theatre* strand in 1967.

Neither David nor Sherwin liked the serial; Sherwin was unhappy with the overall storyline, the black comedy double-act of Oak and Swan and the material with Jamie and his bagpipes. The climax was therefore rewritten to emphasise Victoria's screams – an in-joke, since the character's frequent shrieking had earned actress Deborah Watling the nickname 'Leatherlungs'.

New to the job, Sherwin spent Christmas 1967 rewriting the first few episodes of *The Colony of Devils*. An additional necessary change was the writing-out of Victoria; both Watling and Frazer Hines, who played Jamie, had been contracted on Friday 22 December to appear in the 12 episodes comprising *The Web of Fear* and *The Colony of Devils*, but around now Watling announced her intention to depart in the new year and return to the theatre. "When I told Pat I was leaving, his face fell. He was under a lot of pressure. And he looked at me, and said, 'I want to leave too,'" Watling recalled on *Second Time Around: The Troughton Years*. The actress had only intended to spend a year on the series, and gave three months' notice; this caused consternation for the production team, as Victoria already featured in a further five storylines. With this in mind, Pemberton's script was rewritten to gradually accommodate Victoria's departure. Interviews to find an actress to play new companion Zoe began early in January 1968.

The amount of exterior filming which Pemberton had scripted had to be



Right: Filming the descent of the TARDIS for the opening of *Fury from the Deep*.

reduced, and the writer's radio experience had led to an overreliance on dialogue. Pemberton was disappointed when Oak and Swan were toned down to make them less sinister – but since rewrites had the characters being restored to 'normal' following their encounter with the weed, he would later, once they'd become popular with viewers, consider using the pair in another spin-off project. Since a character named Swann featured in *The Enemy of the World*, Swan was renamed 'Quill'; similarly, Blake was renamed 'Price', since *The Web of Fear* included a Corporal Blake.

Script changes

The scenes showing Van Lutyens arguing in Episode 2 were rewritten, along with the discovery of Maggie by the Doctor's party; Maggie was now simply ill as opposed to appearing to be dead, thus removing the 'undead' implications of her body being missing throughout Episode 3. The end of the episode was also heavily restructured. There were numerous rewrites to Episode 3, including: the rescue of Jamie from the foam-filled kitchen, Robson cracking up in the impeller room, and Van Lutyens urging Harris to take command. Episode 4 gained an extra scene introducing Megan Jones and Perkins on their arrival.

Pemberton was very unhappy with the changes to his script, particularly regarding Oak and Swan; he at first distanced himself from the production and even threatened to have his name taken off the rewritten version. He did, however, have some input into the rewrites. The TARDIS had landed on the edge of a cliff in *The Rescue* [1965 – see Volume 4] and Pemberton was asked to devise a replacement site – which, devised in conjunction with David, became the sea itself: 'It [the TARDIS] comes into view hovering slightly above the waves then descends to "sit" on the sea.'



Left: Jamie thinks he would like a hat like that.

All the designers on David's team had previous *Doctor Who* experience. Set designer Peter Kindred had supervised *The Tenth Planet* [1966 – see Volume 8] , make-up and costumes respectively had been handled by Sylvia James and Martin Baugh since *The Abominable Snowmen*, and visual effects designer Peter Day had worked on *The Tomb of the Cybermen* (although now he would be assisted by an uncredited Len Hutton).

Incidental music was composed by Dudley Simpson prior to production; his score mixed conventional instruments with electronically treated effects from the Radiophonic Workshop. For sequences focusing on Victoria, Simpson reused a theme composed for *The Evil of the Daleks* [1967 – see Volume 10].

Special sound for the serial was assigned to Brian Hodgson of the BBC Radiophonic Workshop under the title *Dr Who and the Colony of Devils* in January 1968; this was realised as 27 items including sound effects for the impeller, drug dart, vents, a new TARDIS landing and take-off, the sound of the central cone in the control room, the seaweed and its heart pulse and Victoria's laser screams. The screams were actually provided by assistant floor manager Margot Hayhoe. ■

Production

Hugh David's crew travelled to the freezing location of the cliffs near Botany Bay near Kingsgate on Saturday 3 February, while Episode 4 of *The Web of Fear* was being recorded back in London.

Shooting for the new serial on 16mm film started on the beach the following morning; this required regular cast members Patrick Troughton, Frazer Hines and Deborah Watling, plus guest artists June Murphy (with whom David had appeared in the BBC TV play *Sparrow in a Cage* in 1962 and who had been a regular in *Compact*), Victor Maddern (who had featured in series such as *Mess Mates*, *Fair Exchange* and *Dave's Kingdom*) and Roy Spencer (who had previously appeared in *The Ark* [1966 – see Volume 7]) as Maggie, Robson and Harris respectively. Also present was Mike Smith, a former airline pilot based at Gregory Air Services Ltd of Denham; Smith piloted the Hughes 269B (G-AVZC), one of the two helicopters hired by David for the serial and a craft acquired by Air Gregory in December 1967. Hines was joined by his girlfriend, actress Susan George, whom he was trying to persuade to audition as new companion Zoe.

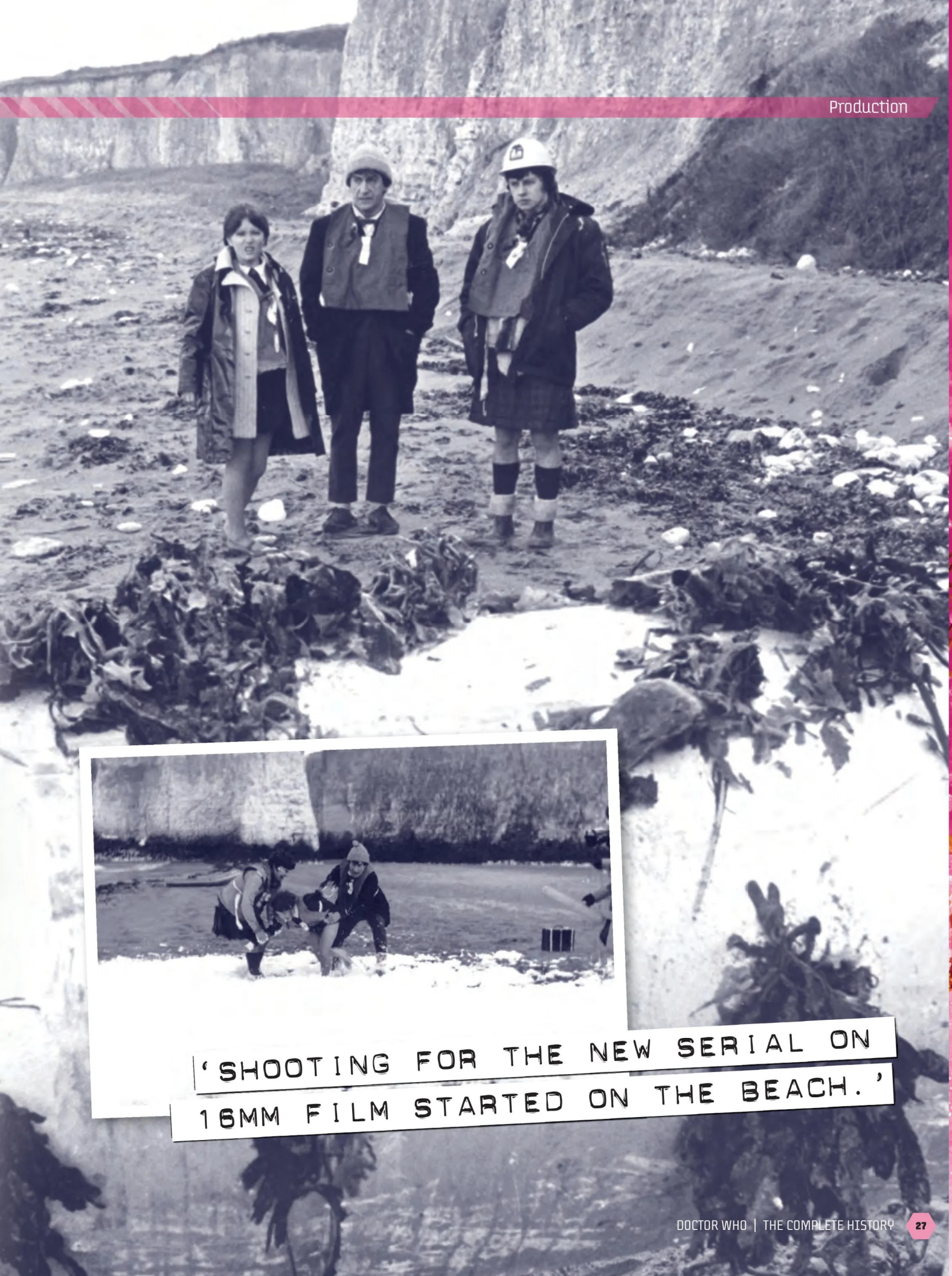
As with pre-filming on *The Abominable Snowmen* in summer 1967, the serial used 16mm rather than the usual 35mm film stock generally employed on *Doctor Who*. This was a move in preparation for colour television to keep costs down, with 16mm film being cheaper to use and process than 35mm film. Prior to this, there had been concerns about the image quality of the smaller frame, but the quality of 16mm film had improved significantly in recent years and the cameras were more lightweight.



Right: The crew films the dramatic helicopter sequences.

Model police box

The two-man Hughes was emblazoned with the ESGO organisation logo, and various close-up scenes showing the helicopter in the foam were filmed at the clifftop. The TARDIS landing on the sea was performed using the quarter-size police box model made for *The Romans* [1965 – see Volume 4] suspended on a piano wire from the helicopter's winch; this was shot in soft focus to hide the wire. Due to winds and waves, the box fell over repeatedly, and several attempts were made with production assistant Michael Briant standing on the craft's skis in order to manipulate the wire. David also wanted an aerial shot to convey the effect of the



'SHOOTING FOR THE NEW SERIAL ON 16MM FILM STARTED ON THE BEACH.'

FURY FROM THE DEEP

STORY 42



Above right: How long will Victoria's smile last?

Connections: Carnival of monsters

- In Episode 4, an unhappy Victoria asks why they can't go somewhere nice instead of awful places where they encounter Cybermen (*The Tomb of the Cybermen* [1967 – see Volume 10]), Daleks (as in *The Evil of the Daleks* [1967 – see Volume 10]) and Yeti (*The Abominable Snowmen* [1967 – see Volume 11] and *The Web of Fear* [1968 – see Volume 11]).



TARDIS zooming skywards like a rocket in Episode 6; a 20:1 lens was used to show the TARDIS' point of view of Victoria's image receding as she stood on the beach.

Other aerial shots, showing the Doctor's dinghy and the helicopter chase, were filmed from a larger machine purchased by Gregory Air Services in December 1967 – a French-made Sud-Aviation SE 3130 Alouette II (G-AVEE) which had appeared extensively in films and TV shows including *The Prisoner*; this was piloted by Captain John Crewdson. Film cameraman Ken Westbury mounted the camera on the Alouette's side, and David co-ordinated the action from the shoreline using walkie-talkies. The foam machine was loaded into one of the helicopters and flown around offshore to generate the foam lapping the shoreline. Throughout filming, an Air-Sea Rescue team at RAF Manston remained on standby. The weather remained bitterly cold; Troughton wore his large sheepskin coat between takes, retaining the woollen hat he wore as the Doctor. Despite the conditions, this would turn out to be one of the lead actor's favourite stories. Episode 1 included the sequence showing the Doctor, Jamie and Victoria finding the foam on the beach – whereupon the mischievous Troughton and Hines grabbed Watling and dunked her in the bubbles.

The Natural Gas Development Board had given permission for the crew to shoot under certain restrictions on a gas platform, but not at a refinery. Hugh David considered the Napoleonic sea forts around the south coast, since these structures offered a venue close to London for the platform sequences. Eventually, Red Sands, a network of commercial radio station Radio 390 which had featured as a pirate radio station in ITC adventure series *Danger Man: Not So Jolly Roger*, shot in February 1966, was selected. Visual effects designer Peter Day stayed overnight on the fort to set up a foam generator for an aerial shot of the weed-infected platform; the weather remained terrible during these sequences. However, the foam generators could not draw water more than 28 feet and the rigs were considerably higher from the sea; as such, fishing boats had to ferry water containers across to the platform for the machine to operate. Little material was actually shot on the Red Sands fort, which also doubled as the Control Rig.

All the foam close-ups were shot on land, with Troughton ad-libbing, "Come on in – the water's lovely." The helicopter chase in Episode 6 was extended late in the day. Hines and Watling went up in the helicopter for long shots, with Smith doubling for Troughton at the controls; Hines and Watling were unnerved by their closeness to the cliffs, and Troughton had refused to go up altogether. The chase was arranged by David and Smith; clever editing later allowed the helicopter to

appear to make impossible manoeuvres, such as 'looping the loop'.

For the scene where the Doctor opens up the pipeline box, Briant, underwhelmed by the Doctor's use of a normal screwdriver, suggested he be given a special tool which used sound waves; the new device was called a 'sonic screwdriver'. The prop for this device was created by Peter Day, which Troughton kept dropping as it was so cold on location, and ultimately the whistle from the lifejacket worn by Deborah Watling was used instead. Visual effects provided a box from inside which the screws could be undone, completing the illusion.

Location sequences

Work here continued on Monday 5 February. Other location sequences, all for Episode 5, included Robson and Victoria emerging through the ESGO sea entrance and departing in a Mini Moke (a Jeep-like vehicle manufactured by the British Motor Corporation from 1964 to 1968), scenes at the company's clifftop airfield, and the Doctor and Jamie climbing down a rope ladder into the foam, plus the goodbye sequence on the beach for Episode 6.

The final location day was intended to pick up a few scenes with Robson and the Harrises for use in Episodes 3 and 4, but saw additional filming with the regulars and Smith. The crew was now joined by another pilot, Keith Sissons, who would have an uncredited speaking role as the pilot guiding the Doctor in Episode 6. For the Episode 3 cliffhanger in which Maggie walked out to sea, Murphy walked out into the estuary only to find that the shore did not slope off rapidly enough. Eventually she went down on her hands and knees to vanish under the waves, but was unable to hear the crew calling her back, necessitating somebody to walk out after her. Latex make-up was used to indicate the weed's infection of both Maggie and Robson in several sequences.

The film crew moved into the warmth of Stages 3A/B at Ealing Film Studios on Wednesday 7; the next three days were devoted to sequences requiring use



Left: Cast and crew prepare for the final battle with the weed.

of the foam generator, which would be too time-consuming to achieve in the electronic recording studio. Visual effects designer Peter Day created and operated the seaweed monster costume which was dressed with plastic seaweed made by a firm in Uxbridge which usually made plastic flowers. Patrick Troughton and Hugh David both found the seaweed monster very funny in appearance; the show's star had difficulty in keeping a straight face. With the sets full of slippery foam, the cast – notably Day in the monster outfit – suffered from 'snow blindness' and found it difficult to see where they were going. Work on these scenes was filmed by design assistant Tony Cornell on his 8mm home movie camera.

During work at Ealing, effects shots were also filmed, such as the seaweed clump frothing on the patio in Episodes 1 and 2 (gas was emitted from an aerosol to make the foam 'pop'), foam and weed emerging from ventilation grilles in numerous episodes (the film would be reversed to indicate the foam's retreat) and the foam withdrawing from the Harrises' bedroom in response to Victoria's scream in Episode 3.

Further sequences used a large-scale version of the refinery impeller area, as explored by the Doctor and Jamie in Episode 1. Montage sequences showing the weed bursting through the impeller's Perspex inspection hatch in Episode 5 and shots of the foam-filled pipeline room and airlock for Episode 6 were filmed; pipes for the foam were concealed on the set, which was shot simultaneously from several angles.

Thursday 8 concentrated on sequences featuring Robson and Van Lutyens, with



Below: Behind the scenes on filming with the helicopter.

John Abineri (who had worked with David on *A View of Windsor Castle*, a 1960 episode of the Granada series *Knight Errant Limited*) making the first of several *Doctor Who* appearances. Abineri's scenes were the impeller shaft sequences in Episode 4, while Victor Maddern filmed inserts of Robson in the foam-filled rig cabin for Episodes 5 and 6. The regulars left rehearsals for *The Web of Fear* Episode 5 on Friday 9 to film Jamie's rooftop rescue in Episode 3 and scenes in the impeller shaft for Episode 4, again featuring Abineri.

Denham Airfield

Shooting continued on Monday 12 at Denham Airfield, where shots of the 'burning-off' of excess gas in Episode 2 and all the close-ups of the regulars in the helicopter in Episode 6 (which Victor Pemberton had envisaged as being recorded in a studio mock-up) were filmed. Although the helicopter's rotor blades were turning slowly, this material was filmed on the ground. David mounted a film camera fitted with a swivel lens inside a collapsible pram (borrowed from his daughter) which was moved quickly past the helicopter to simulate its movement.

Deborah Watling subsequently went out for dinner with pilot 'Mad' Mike Smith. Initially she was charmed by the candlelit affair, and was enjoying some wine when all of a sudden Smith started to eat his wine glass, explaining that this was his party piece...

Around this time, the name of the serial was changed for fear of using the word 'Devils' in the title of a family show; despite this, both the Synopses for the Deaf and *Radio Times* still referred to the serial in advance as *Doctor Who and the Colony of Devils*. The scripts were retitled *Dr Who and Fury from the Deep*, which



Above: Shooting Robson's escape with Victoria.

Pemberton initially disliked although he later admitted that it was an effective title.

Derrick Sherwin's rewrites continued; he was now assisted by Terrance Dicks, with whom he had been writing in late 1967 on the ATV soap opera *Crossroads* for which they had both travelled regularly from London to Birmingham on the train together. At this point, Sherwin's plan was to move onto another new series which was being planned at the BBC, and he was hoping that Dicks would replace him after a three-month trial; Dicks had also been looking to join the BBC as script editor on a soap, but this had fallen through. Sherwin liked the fact that Dicks thought quickly and was not fazed by problems, and appreciated his clinical, clear-cut approach to situations. Dicks had watched *Doctor Who* since 1963 and enjoyed science-fiction.

On Monday 19 February, the scene with the Doctor explaining the weed threat to Harris and Van Lutyens was

reworked. Rehearsals began on Tuesday 20 February with the cast being joined by Graham Leaman, Bill Burridge and Peter Ducrow as Price, Quill and a security guard respectively: Leaman had previously appeared in *The Macra Terror* [1967 – see Volume 10] and had limited mobility, playing all his scenes seated; Burridge (who had no dialogue) had been an extra in several earlier serials; and Ducrow was a voice artiste who had featured as the Face in the series *Adam Adamant Lives!* and who had been directed by David in the BBC1 soap *The Newcomers* in early 1966. Playing Carney was John Garvin, an old acting colleague of Hugh David's; the two had appeared together in the 1952 play *Arrow to the Heart* and an edition of the BBC anthology *Suspense*. The Chief Engineer was played by Welsh actor Hubert Rees whom David had directed a few months earlier in *Death Happens to Other People*.

During rehearsals for the first episode of the serial, a North Sea gas well 110 miles off the Yorkshire coast started leaking and on Wednesday 21 February had to be set alight with incendiary rockets to warn ships of the hazard until the drilling rig Constellation could arrive to bore a relief well. The production team was aware that this dangerous incident would make a story based around a fictional threat posed by a gas supply even more topical.

Recording of *Fury from the Deep* began on Saturday 24 February – three weeks in advance of transmission – with recording at Lime Grove Studio D between 8pm and 9.45pm. Title, writer and episode captions were shown over the opening credits. Crosshairs were added over the beach film of the Doctor's party which was relayed to a monitor screen. Where the travellers recover from being tranquillised, a ripple effect was placed over Victoria's point-of-view shot of two guards.

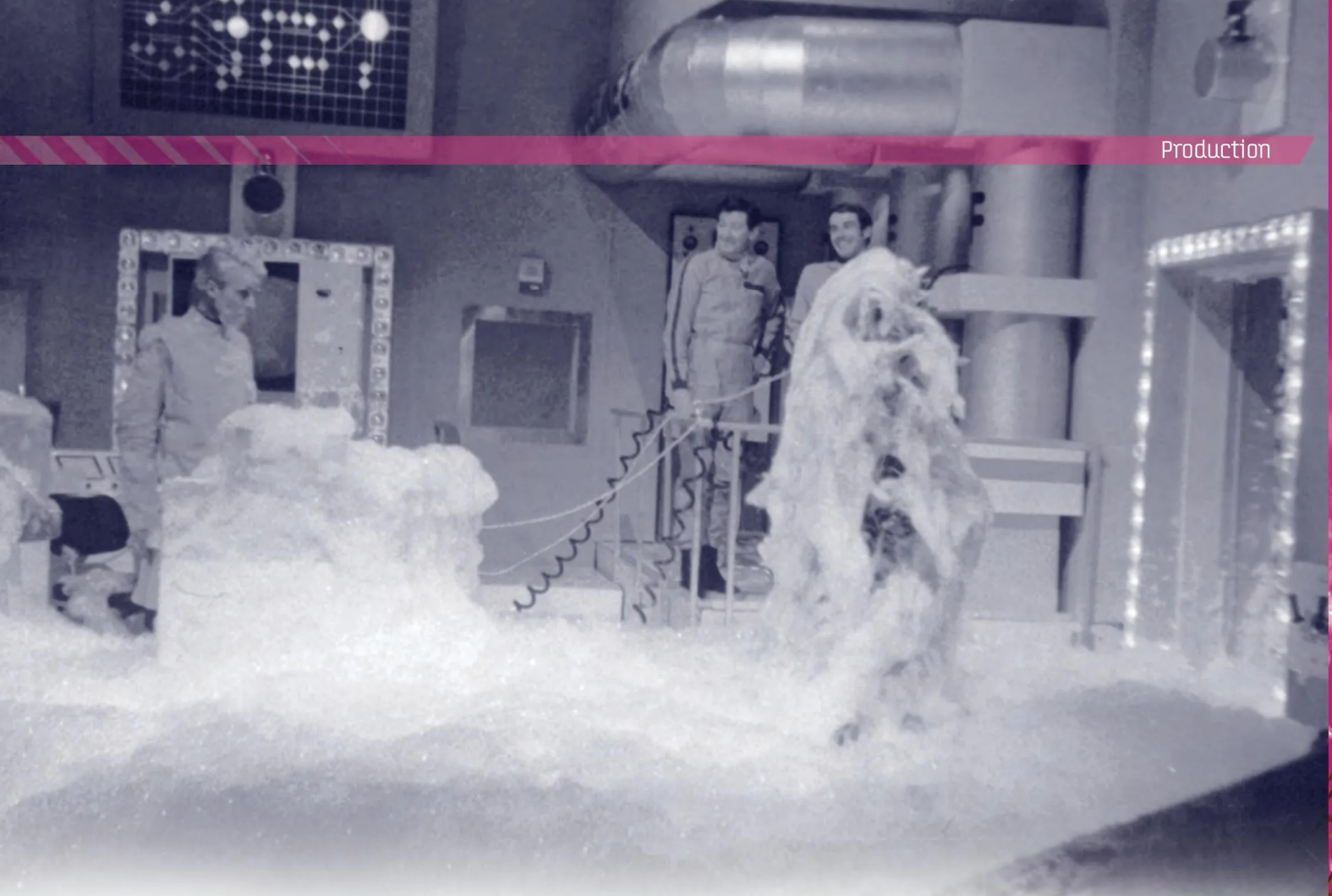
Below: The weed is absolutely furious!



Oak and Quill

At the control cone in the communications control hall, a monitor acted as a Vision-Phone, relaying images from the Rig D set; similarly, a monitor in the Harrises' quarters showed an image of Price when Maggie called control. Most scheduled recording breaks were for camera moves; one allowed Troughton and Hines to move from the pipeline room to the corridor when the Doctor and Jamie hear Victoria's (pre-recorded) screams. Dialogue was recorded over both brief film shots of the impeller and a photocaption showing the transparent section of pipeline. At the episode's climax, an echo was added to sound as the camera zoomed in on the screaming Watling.

John Gill was cast as Oak, to appear from Episode 2. Gill was an old friend of David's having been directed by him in the BBC1 series *Swizzlewick*, an episode of *Jury Room* for BBC2, and most recently two episodes of *The Newcomers*.



Above: Standing by for action on the set of *Fury from the Deep*.

Episode 2 was rewritten on Friday 1 March, the day before recording; amendments included Harris asking the Doctor to examine Maggie and the first appearance of Oak and Quill. The second instalment was recorded at Lime Grove between 8.15pm and 9.45pm on Saturday 2, starting with a filmed reprise from Episode 1; episode titles were shown over shots of the foam, Victoria and the corridor outside. The sequence in which Maggie was attacked by Oak and Quill had originally been scripted for film; actors John Gill (who wore latex weed make-up on his right arm) and Burridge chewed on charcoal biscuits to make the insides of their mouths appear black, with the camera zooming in on their mouths as they apparently exhaled gas. As Maggie collapsed, images of the pair panting ran over the picture, concluding in a cross-fade to the film showing gas jets burning. A prop window was smashed by Hines with a chair; these scenes were rewritten just before recording to emphasise that the gas Maggie succumbed to was not natural. Closing credits rolled over a shot of the impeller shaft window.

More Ealing filming took place from Monday 4 to Wednesday 6 March, during rehearsals for Episode 3. Corridor and control hall scenes for Episode 6 were recorded – including the big battle against the weed monster.

Playing Megan Jones was the respected Welsh actress Margaret John with whom Hugh David had appeared several times as an actor including a BBC Wales production of *How Green Was My Valley* in 1960 as well as *Home and the Heart* and the serial *A Matter of Degree*; they had also worked together on radio in productions such as *Murder on the Agenda* and *After the Funeral*.

After rewrites of the TARDIS scene, Episode 3 was recorded at Lime Grove between 8.15pm and 9.45pm on Saturday 9. Recording began with a re-enactment of the end of Episode 2, with episode

titles superimposed over shots of Robson and the Chief Engineer. Recording was performed out of sequence, with all the Harrises' quarters scenes being recorded first; here, Murphy wore latex make-up on her right hand. Stock film showing cells moving was seen on the TARDIS scanner screen. One of Van Lutyens' lines concerning Robson ("That man, that fool is no longer sane") was omitted on recording.

Rewrites

As Episode 4 began rehearsals on Monday 11 March, there were further rewrites, including an extension of a cabin scene featuring the TARDIS crew in which Victoria and the Doctor refer to some of the monsters they have fought. Other material, such as Van Lutyens preparing to descend the impeller shaft, was compressed. Episode 5 was heavily rewritten on Thursday 14, expanding Harris and Megan's discussion about Robson, adding a padding scene in a corridor involving Jones and Perkins, and inserting dialogue where Victoria voices her feelings of hopelessness to Jamie.

Below: The Doctor observes Harris and Robson.





Episode 6 material at the communication cone was rewritten on Friday 15. During rehearsals, Brian Cullingford – playing Perkins – met June Murphy... and they married in August 1968.

With the production team now planning the sixth series, Troughton was unsure if he should renew his contract; the schedule was punishing, but the regular employment helped to support his two families and pay off his tax bill. Around this time, the actor discussed his dilemma with Hines and Watling one evening at the Orange Tree pub in Totteridge and discovered that Hines was thinking of leaving the series himself. By the end of the night, Troughton had decided to do one more year as the Doctor, after which his financial situation would be stable. However, he would ask for a change in the production schedule to allow an extra week for filming – and if possible a reduction in the number of episodes. On Friday 15 March, Troughton was contracted for a further 24 episodes through to the autumn; the actor was also to be allowed



Left: Filming on the beach attracts the attention of the public.

another week's holiday and an exclusion from pre-filming on two upcoming serials.

Saturday 16 saw recording of Episode 4 between 8.30pm and 9.45pm at Lime Grove; opening captions ran over the film of Maggie walking into the sea. This episode and the next both reverted to the original 1963 version of the opening theme tune as opposed to the one introduced in 1967. A small amount of dialogue during Megan and Perkins' arrival scene was not recorded; here, Megan dismissed the alleged menace, saying they had come to referee a battle between two clever men. A recording break was scheduled to allow Frazer Hines to move from the impeller room to the pipeline room for the sequence where Jamie found the prone Victoria. Closing credits rolled over a shot of the transparent impeller shaft filling with foam.

On Tuesday 19, further rewrites altered the Doctor's theorising how the weed takes people over. At the end of the week Frazer Hines filmed scenes for the following serial, *The Wheel in Space* [1968 – see page 48], with new co-star Wendy Padbury. Deborah Watling was the subject of *Debbie, among the Daleks...,* an interview conducted at the BBC by Penny Valentine which appeared in the Saturday 23 March edition of the teenage music magazine *Disc and Music Echo*.

Episode 5 was recorded at Lime Grove on Saturday 23 between 8.30pm and 10.15pm – the extra time being for a remount of some material from Episode 4 (most likely scenes in the control hall or corridor). For the scenes in Robson's cabin, Hugh David opted to have the camera show Victor Maddern through the open grille from the monster's point of view. Padding in which the Doctor and Jamie ask about Victoria was added, along with lines about checking staff members' fingerprints. The opening captions for Episode 5 were shown over the filmed reprise of the end of Episode 4. Several recording breaks were scheduled for repositioning reasons; one allowed John Gill and Bill Burridge – playing Oak and Quill – to move from the control hall to the corridor; another was for Margaret John and Brian Cullingford as Megan Jones and Perkins to get to the corridor outside Robson's cabin; and another was necessary to reposition Hines and Burridge for their struggle in the corridor.

Victoria's screams

Patrick Troughton celebrated his 48th birthday as rehearsals on Episode 6 began on Monday 25. There were yet more rewrites for this final instalment, including Victoria's screams repelling Robson, the Doctor's commenting upon Quill's recovery, Price rigging up the tape of Victoria's screams and the Doctor's device producing a sound wave "like a laser light beam".



'PATRICK TROUGHTON CELEBRATED HIS 48TH BIRTHDAY AS REHEARSALS ON EPISODE 6 BEGAN.'

Both the recording day and venue changed for this final episode, which was recorded in Studio 1 at BBC Television Centre between 8.30pm and 9.45pm on Friday 29. Victoria's electronically amplified screams were augmented with radiophonic effects created for *The Underwater Menace* [1967 – see Volume 9]. The opening captions were shown over the filmed reprise of the foam-filled cabin, although new close-ups of the characters were dropped into the recording. In the concluding scenes, Victor Maddern and June Murphy both appeared as Robson and Maggie Harris on the communications monitor to say that they had recovered (Van Lutyens was also referred to, but actor John Abineri did not appear). There was a recording break to reposition all the artists before the party scene on the garden patio, and the episode concluded with the film of Deborah Watling on the beach, relayed to the TARDIS scanner. While the cover page for the camera script declared that this was 'The Final One', the last page assured the crew it was 'the absolute end'. For Deborah Watling, this was her final day on *Doctor Who*, bringing to an end her time as Victoria. She and Frazer Hines dated briefly after she left the series, and she attempted to make a living from a boutique called The Pink Clock in Brockhurst Hill. She would now find work difficult to get; she appeared on stage in the comedy *Whose Baby?* at the Leeds Festival in August 1968, and her next television work was in the BBC1 soap *The Newcomers* in which she featured as Julie Robertson (with father Jack Watling playing her screen father Hugh Robertson) from July to November 1969.

Victor Pemberton had another idea for a *Doctor Who* serial entitled *The Eye in Space* which concerned the eye of an octopus being seen in space, but this was never developed any further. ■



Above: Lift off!

PRODUCTION

Sun 4 - Tue 6 Feb 68 Red Sands Sea Fort, Thames Estuary [Control Rig]; Botany Bay [Clifftop Road/Airfield]

Sun 4 Feb 68 Botany Bay, Kingsgate, Kent [Beach/Sea Entrance]

Mon 5 - Tue 6 Feb 68 Botany Bay [Beach]

Wed 7 Feb 68 Ealing Film Studios Stage 3: Ext Harrises' Patio/Int Harrises' Bedroom/Grille

Thu 8 Feb 68 Ealing Film Studios Stage 3: Rig Control Room Cabin/ Impeller Shaft

Fri 9 Feb 68 Ealing Film Studios Stage 3: Impeller Shaft/Rooftop of Kitchen

Mon 12 Feb 68 Denham Aerodrome, Denham, Bucks [Beach/Int Helicopter]

Sat 24 Feb 68 Lime Grove Studio D: Episode 1

Sat 2 Mar 68 Lime Grove Studio D: Episode 2

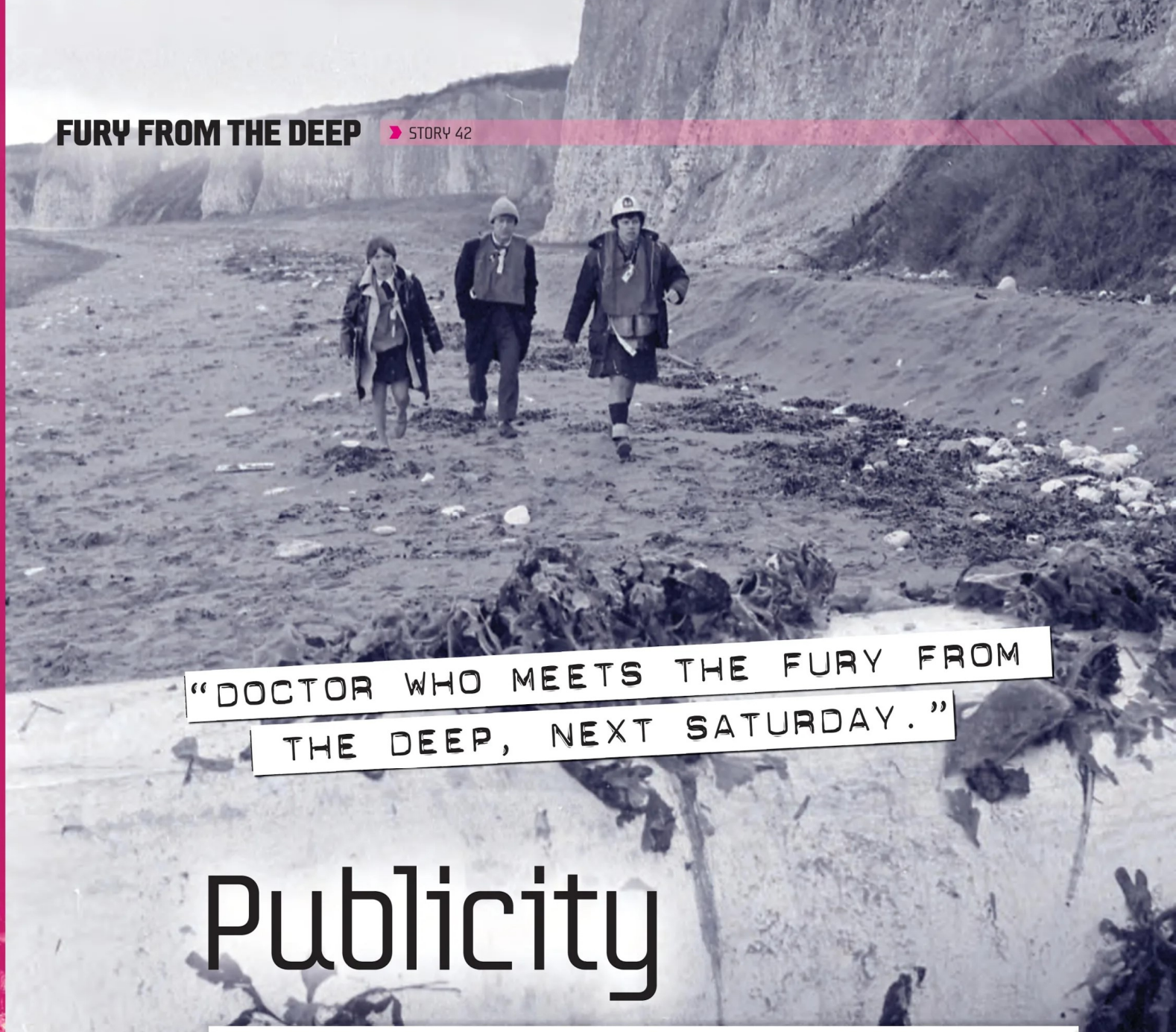
Mon 4 - Wed 6 Mar 68 Ealing Film Studios: Corridor/Control Hall/ Pipeline Room

Sat 9 Mar 68 Lime Grove Studio D: Episode 3

Sat 16 Mar 68 Lime Grove Studio D: Episode 4

Sat 23 Mar 68 Lime Grove Studio D: Episode 5/Episode 4 (remount)

Fri 29 Mar 68 Television Centre Studio 1: Episode 6



"DOCTOR WHO MEETS THE FURY FROM THE DEEP, NEXT SATURDAY."

Publicity

At 5.49pm on Saturday 9 March, BBC1 broadcast a trailer for *Fury from the Deep* after *The Web of Fear* Episode 6, which showed the opening film sequence of the travellers arriving on the beach: "Next week, the TARDIS lands in the sea. When the Doctor and his companions reach the shore, they find a mysterious pipeline." After Victoria says she feels they are being watched and the crosswire shots, the narration continued, "Who are the watchers, and do they mean the Doctor and his companions any harm? Doctor Who meets the Fury from the Deep, next Saturday."

On Thursday 14 March, *Radio Times* carried a small feature about the new serial under the title *Dr Who and the Fury from the Deep*, with a monochrome shot of the Doctor playing his recorder on the beach; the cast list of Episode 1 was accompanied by a similar shot of Troughton while Episode 2's listing had a small shot of Robson to accompany its new, longer synopsis, which incorporated 'the story so far'.

Broadcast

- *Fury from the Deep* was scheduled slightly earlier than the preceding serial as the usual *Tom & Jerry* cartoon had now been dropped. Generally, the audience size was slightly down on that for *The Web of Fear*, but there was a steady rise in the Reaction Index figures.

- The serial was scheduled in direct opposition to repeats of the 1950s swashbuckler *Sword of Freedom* on ATV London, animated fun in *The Bugs Bunny Show* (ABC, TWW), silent comedy in *Mad Movies* (ABC), futuristic Supermarionation adventure with *Captain Scarlet and the Mysterons* (Southern), Western reruns of *The Lone Ranger* (Westward, Channel), the Australian adventure series *Adventures of the Seaspray* (Border and an emergency IBA service covering the former TWW region), the imported *Flipper* (Tyne Tees), the Canadian series *The Forest Rangers* (Scottish), the sitcom *Just Jimmy* (Westward, Central), the US superhero sitcom *Mr Terrific* (Ulster), the Canadian children's show *Mr Piper* (Ulster) and various other animated shows such as *Casper the Friendly Ghost* (Anglia) and *Gigantor* (Grampian).

- At the BBC Programme Review Board on Wednesday 10 April, television programme controller Huw Wheldon and BBC1 controller Paul Fox declared that the current story was a "very good adventure", while Monica Sims, the head of children's programmes, noted that there had been complaints about the "sinister men in white overalls".



Left: A colourful Frazer Hines keeps warm between takes.

- In a piece about the casting of Wendy Padbury as Zoe in the *Daily Express* on Wednesday 17 April, the departure of Deborah Watling in that Saturday's episode was also emphasised, with Watling's agents commenting: "Deborah feels that she has been in the programme long enough. We are negotiating a good film part for her."

- A trailer for the next story, *The Wheel in Space*, was screened after Episode 6 of *Fury from the Deep*.

Right: Robson comes under the weed's control.



Press reaction was mixed: Francis Hope of *The New Statesman* of Friday 22 March disliked the "ludicrous larking about on a beach", made reference to the Eurogas set-up being around the year 2000, and found the seaweed too similar to the fungus in *The Web of Fear*. 'Dr Who is obviously one of the BBC's great box office successes, and no amount of peripheral niggling will alter the fact,' continued the piece, adding, 'Dr Who in colour will be able to get away with anything – for a while.' On Thursday 27 June, *The Stage and Television Today* dismissed "the Crazy Foam threat" as poor.

Below: The Doctor has some nasty suspicions...



Bearing the title *The Fury from the Deep* on BBC Enterprises literature, which specified the setting as the 'east coast of England', the serial was sold overseas on 16mm film. Australia's ABC first broadcast the serial during March and April 1969, making several cuts for a 'G' rating: Oak and Quill's attack on Maggie in Episode 2; encounters with the weed in the impeller during Episode 4; and shots of Robson's hands mutated by seaweed from Episode 5. The serial was received by New Zealand in December 1970, but it was considered unsuitable and rejected. The adventure was also purchased by Hong Kong, Singapore and Gibraltar.

The original 625-line videotapes were wiped circa late 1974 (after earlier scheduled erasures were not carried out), the same year BBC Enterprises withdrew it from sale and junked the film prints. It was the last *Doctor Who* serial to have its original tapes erased. By cruel symmetry, David's first and only other directing assignment on the

series, *The Highlanders*, was the first to be wiped in March 1967.

- For many years, all that was known to exist of *Fury from the Deep* was 15 seconds' film showing the TARDIS landing on the sea, which had been reused in *The War Games* [1969 – see Volume 14] Episode Ten. Off-screen 'telesnaps' for all six episodes taken by John Cura were discovered in 1993. Late in 1996, research by Australian fan Damian Shanahan led to the ABC cuts being found and returned to the BBC on D3 tape, while 16mm mute trims from the recording of the climax to Episode 6 were located in 2003 at the BBC Film and Television Videotape Library. The material comprised unused takes.





- *Fury from the Deep* was adapted for the stage by the Bedlam Theatre Company, with extensive pre-recording of some video sequences in February 2002; these included location scenes on Eastney Beach, helicopter shots performed at Goodwood airfield and Vision-Phone material with actor Michael Sheard as Chief Baxter. Victor Pemberton's original script was adapted and directed by Rob Thrush, with the new production raising funds for the restoration of the New Theatre Royal, Portsmouth. Nick Scovell and John-Paul McCrohon reprised their roles from an earlier stage production of *The Web of Fear* as the Doctor and Jamie while Laura Ford took over as Victoria; Van Lutyens and Perkins were rewritten as female characters. The play was staged at the New Theatre Royal in Portsmouth from Wednesday 27 to Saturday 30 March 2002.

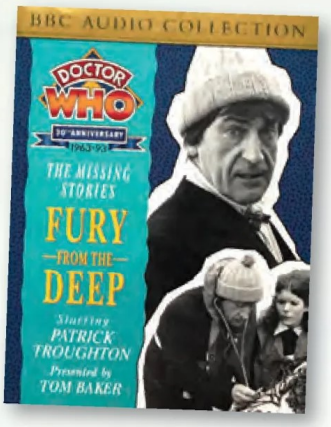
Above: Megan Jones consults with Perkins.

Left: Will the crew of the refinery trust the Doctor?

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 16 March 1968	5.15pm-5.40pm	BBC1	24'54"	8.2M (46th)	55
Episode 2	Saturday 23 March 1968	5.15pm-5.40pm	BBC1	23'08"	7.9M (40th)	55
Episode 3	Saturday 30 March 1968	5.15pm-5.40pm	BBC1	20'29"	7.7M (47th)	56
Episode 4	Saturday 6 April 1968	5.15pm-5.40pm	BBC1	24'17"	6.6M (62nd)	56
Episode 5	Saturday 13 April 1968	5.15pm-5.40pm	BBC1	23'40"	5.9M (73rd)	56
Episode 6	Saturday 20 April 1968	5.15pm-5.40pm	BBC1	24'24"	6.9M (42nd)	57

Merchandise

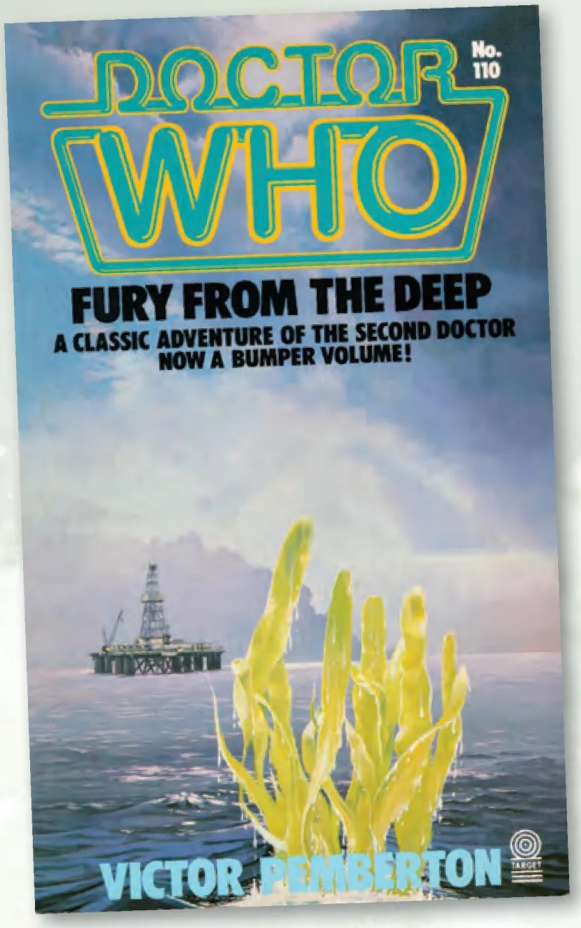


Right: BBC Audio Collection release of the off-air soundtrack.

Victor Pemberton wrote the novelisation *Doctor Who – Fury from the Deep*, which was published in hardback by WH Allen in May 1986; a Target paperback followed that October. It was No.110 in the Target library. An unabridged reading of this story, read by David Troughton, was available as an audiobook from AudioGO in August 2011.

BBC Enterprises' *Doctor Who: The Missing Stories – Fury from the Deep*, a twin cassette presented by Tom Baker (performing linking narration written by Eric Saward), was released in October 1993. *Doctor Who: Fury from the Deep* was later released by BBC Worldwide as a CD soundtrack narrated by Frazer Hines in November 2003. In February 2005, Future Publishing's *SFX Collection Doctor Who Special* (issue 20) came with a single cover-mounted CD which contained a complete audio episode from *Fury from the Deep*. In August 2012, AudioGO's *The Lost TV Episodes: Collection Five* contained the soundtrack to *Fury from the Deep*.

Right: David McAllister's cover to the 'bumper' novelisation.



BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* released in May 2005 included the track *Mr Oak and Mr Quill* from *Fury from the Deep.* This track was also included on Silva Screen's 11-CD edition of *Doctor Who – The 50th Anniversary Collection* in September/November 2014 and had also featured on the four-CD version in December 2013.

The remaining clips of *Fury from the Deep* were included as part of the documentary *The Missing Years* extras on *The Ice Warriors* [1967 – see Volume 11] VHS/CD set in November 1998. This documentary, along with the clips, was also included as an extra on the *Lost in Time* DVD box set which was released by BBC Worldwide in November 2004.

The Slide was issued commercially on CD by BBC Audiobooks in August 2007 and the scripts were published by Fantom Films as *The Slide and Other Radio Dramas* in May 2010. ■

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Deborah Watling Victoria

with

Victor Maddern Robson
John Abineri Van Lutyens [1-4]
Roy Spencer Harris
Graham Leaman Price
Peter Ducrow Guard [1]
June Murphy Maggie Harris [1-4,6]
John Garvin Carney [1]
Hubert Rees Chief Engineer
Richard Mayes Chief Baxter [1,4]
Bill Burridge Quill [1-5]
John Gill Oak [2-5]
Margaret John Megan Jones [4-6]
Brian Cullingford Perkins [4-6]

UNCREDITED

Robert Pierson, Bill Straiton, Vic Taylor, Bobby Beaumont, Wallace Winding, Tom Wadden, Terry Nelson Technicians
Derek Chafer, Charles Finch, Raymond Turton, Roy Stevens Guards
Michael Durham, Roy Pearce Technician/Guard
Mike Smith, Keith Sissons Helicopter Pilots
Peter Day Weed Monster





Above: Patrick Troughton and Frazer Hines have a boat to catch.

CREDITS

Written by Victor Pemberton
Title music by Ron Grainer
and the BBC Radiophonic Workshop
Incidental music by Dudley Simpson
Special Sound Effects: Bryan Hodgson [sic],
BBC Radiophonic Workshop[1]
Visual Effects designed by Peter Day[1],
[uncredited: Len Hutton]
Costume: Martin Baugh[1]
Make-up: Sylvia James[1]
Lighting: Sam Neeter[1]
Sound: David Hughes[1]
Film Cameraman: Ken Westbury[1]
Film Editor: Colin Hobson[1]
Story Editor: Derrick Sherwin
Designer: Peter Kindred
Producer: Peter Bryant
Directed by Hugh David

[1] Credited on Episode 6 only

Left: The weed is prepared for its close up.

Profile

DEBORAH WATLING

Victoria Waterfield

Deborah Patricia Watling was born 2 January 1948, in London, into a theatrical family. Father Jack Watling was a noted theatre, film and TV actor, while mother Patricia Hicks retired from acting to raise her family. Hicks' first husband Sidney Rhys-Jones had been killed during wartime; Hicks and Watling married summer 1947.

From 1957, Deborah grew up in listed farmhouse Alderton Hall, Epping with half-sister Dilys, sister Nicola, and brother Giles; all went into showbusiness. Giles much later became a Conservative MP. The Watlings' first son Adam was tragically killed in a snowdrift in 1952.

Deborah was a background artist in some of her father's films as a child, then aged nine, starred in filmed TV series *HG Wells' Invisible Man* (1958/9) as the title character's niece Sally, featuring in 11 episodes before it was retooled as a tougher espionage drama. While making *Invisible Man*, she guested in an episode of *William Tell* (1959).

Below: In *Alice* in 1965.



At 12, her stage début came in *Roar Like a Dove* while holidaying in Frinton-on-Sea, later a very significant place for the family. She also starred as Carol Fellows in BBC sitcom *A Life of Bliss* (1960).

Returning to her studies at Braeside School, Watling briefly considered becoming a dentist but on failing her O-levels, enrolled at the Italia Conti stage school. Disliking its 'production line' methods, she left after three weeks to begin her acting career. Before even finding an agent, she won the title role in Dennis Potter's *Wednesday Play* entry *Alice* (transmitted 13 October 1965), an exploration of Lewis Carroll's real-life fascination with Alice Liddell, his muse for *Alice in Wonderland*. It put Watling on the cover of *Radio Times*.

She starred as Gretchen Westermann in another *Wednesday Play* entry *Calf Love* (aired 26 January 1966), then appeared alongside her dad in *The Power Game* (1966) and *This Man Craig* (1966). A lead role came in *Out of the Unknown* science-fiction play *The World in Silence* (17 November 1966), and she played Victorian girl Sophy in a festive edition of science show *Horizon* entitled *Hand Me My Sword, Humphrey*, aired Christmas Day 1966. Early 1967 brought ITV comedy pilot *Mister Misfit* and an episode of *No Hiding Place*.

Watling had auditioned for the companion's role in *Doctor Who* in spring 1966, but was felt too young at the time. After Pauline Collins declined to stay on as Samantha Briggs from *The Faceless Ones* [1967 – see Volume 10], producer Innes Lloyd saw potential in supporting character Victoria Waterfield in *The Evil of the Daleks* [1967 – see Volume 10].



Sisters Pauline and Carla Challoner auditioned for the part in early April 1967. 10 April saw further auditions of six actresses including Gabrielle Drake, Tracy Rogers and Celestine Randall, with Denise Buckley initially winning the role. The deal fell through however, before hurriedly being reallocated to Watling on 13 April, without formal auditions. Crucially, Lloyd had remembered the wide-eyed Victorian innocent of the *Radio Times* cover for *Alice*.

Her first day on the show was 20 April 1967. A photocall followed at the serial's Grim's Dyke location on 24 April. Her *Doctor Who* début came in Episode 2 of *The Evil of the Daleks*, screened 27 May 1967. Something of an innocent, with her Victorian upbringing and implied young age, Victoria formed a brother/sister relationship with Jamie. Watling and co-star Frazer Hines also formed a close platonic bond, although they dated after Watling left the programme.

She reflected on the character's slightly 'wet' nature with *Doctor Who Magazine*'s Jane Walker in 1994: "When I did it, it was in the late 1960s, and she was just Victoria who screamed a lot and got carried away by monsters every other episode. But I tried to install something of a tomboy in her as well... Victoria was Victoria, and in her way she was bloody strong, she really was. I adored her, because if you portray a character it's got to be part of you because your body's doing it."

Having débuted in impractical crinolines, Victoria was wearing above-the-knee modern dress by her second story *The*



Above: In *Out of the Unknown: The World in Silence* in 1966.

Tomb of the Cybermen [1967 – see Volume 10]. As Watling recalled to *Doctor Who Magazine*'s Benjamin Cook in 2001: "*Doctor Who* wasn't sexist... but it was sexy! That's what it was all about in those days... I started off with a frock down to the ground and ended up in a pelmet!" Her favourite stories were Yeti adventures *The Abominable Snowmen* [1967 – see Volume 11] and *The Web of Fear* [1968 – see Volume 11], with her father guest-starring as Professor Travers, after she suggested him to Innes Lloyd.

After seven stories Watling departed in *Fury from the Deep*. Nicknamed 'Leatherlungs' due to her infamous screaming, Victoria's screams were used to destroy the weed creature as her swansong.

As Watling told *DWB*'s Gary Leigh in 1991, "They wouldn't give me scripts to do any more with the character so I thought, 'No, I've got to do something else.'"

Her final recording, for *Fury from the Deep* Episode 6, came on Friday 29 March 1968. Victoria's farewell aired on 20 April.

Hoping to escape typecasting by only staying one year in *Doctor Who*, TV work was elusive for a while. She invested earnings in boutique The Pink Clock, Buckhurst Hill, but left it to a friend when acting roles returned. The business soon folded.

She starred in the final four months of BBC soap *The Newcomers* during July-November 1969, alongside dad Jack, as father and daughter Hugh and Julie Robertson. During that time, she also guested on panel game *Call My Bluff* (aired 25 September 1969).

She and her father later took part in a celebrity edition of *The Generation Game*, broadcast 16 September 1972. Also keeping it in the family, sitcom *House of Watling* was mooted but never got beyond script stage.

Other post-*Who* TV included comedies *Doctor in Charge* (1972) and *Dawson's Electric Cinema* (1975), plus a straight role in *Arthur of the Britons* (1973). She appeared in several single plays: *Crime of Passion* entry *Magdalena* (1971), *Old Newsome* (1972), and two productions in Southern's *Late Night Theatre* (1973): *The Gypsy's Revenge* and *Death to the General*.

Her first stage role after *Doctor Who* was in *Whose Baby?*, directed by her father at Leeds Grand in August 1968. She then starred in *A Bequest to the Nation* (1969/70, Theatre Royal, Haymarket), was Dorothy in *The Wizard of Oz* (1971/2, Victoria Palace) and Meg in *Little Women* (1974, tour).

Her film career was brief but included two high-profile efforts starring pop legends. She was Cliff Richard's leading lady in *Take Me High* (1973) and appeared with David Essex and Ringo Starr in nostalgic rock movie *That'll Be the Day* (1973).

The majority of her career was spent in popular stage farces, including *Not in Front of the Parents* (1971, Richmond Theatre), *There's a Girl in My Soup* (1973/8, Theatre Royal, Windsor), *The Sack Race* (1974, Ambassadors), *Two and Two Make Sex* (1975, tour), directed by her dad in *She Won't Lie Down* (1976, Aberdeen/Darlington Civic), *Laburnum Grove* (1977, Duke of York's), *A Little Bit of Fluff* (1978, Churchill, Bromley), *Your Place or Mine* (1979, Edinburgh

Lyceum), *Same Time Next Year* (1979/80, Yvonne Arnaud, Guildford/Alexandra, Birmingham/Devonshire Park, Eastbourne), *The Secretary Bird* (1979, Theatre Royal, Windsor), *Beyond a Joke* (1981, Devonshire Park, Eastbourne) and *The Mating Game* (1984, Jersey Opera House). She was reunited with Frazer Hines for *Doctor in the House* (1985, tour), while annual pantos included *Goldilocks and the Three Bears* (1982/3, Gordon Craig, Stevenage) starring Colin Baker.

Further screen appearances included comedy pilot *A Roof Over My Head* (1977), *Rising Damp* (1978), *Lillie* (1978) and *The Jim Davidson Show* (1981), and most notably as Norma Baker in wartime serial *Danger UXB* (1979). A serious role came in an episode of linked drama *Accident* (1979). On radio meanwhile she starred in barber-shop comedy *Tony's* (1979).

She married actor Nicholas Field in 1980, although the marriage proved shortlived. She wed sound engineer Steve Turner in 1992 after a decade-long relationship.

In her 40s she starred in stage farces, including *Noises Off* (1987, Theatre Royal, Bath/1988, Theatre Royal, Windsor), Adam Faith's West End revival *Alfie* (1993, Queen's Theatre), and another West End production *Don't Dress for Dinner* (1993-6, Duchess). She starred in tours of Ray Cooney-scripted farces; *Wife Begins at 40* (1990-2, three tours), *Funny Money* (1998) and *Out of Order* (2000), the latter co-starring Colin Baker. She played the monstrous Beverley in *Abigail's Party* (1999, Grand Theatre, Swansea), while further pantomimes included *Cinderella* (1997/8, Swan, High Wycombe) with Bonnie Langford. The Watlings had helped run Frinton Summer Theatre since 1973, and she returned from 2001, making her stage swansong as Mrs Alving in Ibsen's *Ghosts* (2004).

Watling chose not to reprise Victoria in *The Five Doctors* [1983 – see Volume 37] in order to work on *The Dave Allen Show*. Sadly Allen took ill and the series was cancelled. She eventually played Victoria again in *Dimensions in Time* (1993) despite having just broken her arm roller-skating. She next played Victoria in video production *Downtime* (1995), alongside dad Jack.

She made brief appearances in *The Five(ish) Doctors Reboot* and *Doctor Who Live: The Afterparty* for the 2013 anniversary and contributed to numerous VHS and DVD extras. A guest role came in Big Finish audio *Three's a Crowd* (2005). She also reprised Victoria in its *Companion Chronicles* releases *The Great Space Elevator* (2008), *The Emperor of Eternity* (2010) and *The Story of Extinction* (2016), and was in *Lost Stories* entry *Power Play* (2012) with Colin Baker and *Early Adventures* release *The Black Hole* (2015).

Autobiography *Daddy's Girl* was published in 2010.

She resided in Thorpe-le-Soken, near Frinton, in later life. Weeks after being diagnosed with lung cancer, she died in Beaumont Manor nursing home, Frinton-on-Sea on 21 July 2017. ■



Left: With Jon Pertwee in 1993's *Children in Need Doctor Who* skit *Dimensions in Time*.



THE WHEEL IN SPACE

STORY 43

The Doctor and Jamie find themselves on board the Wheel, an advanced space station that the Cybermen have in their sights. Can the Doctor prevent his old enemies from launching a new attack on the human race?




'THIS IS THE FIRST STORY TO BE SET ON A SPACE STATION.'
BERNALI

Introduction

Fury from the Deep's reputation has been bolstered by the story being junked. *The Wheel in Space*, meanwhile, despite being two-thirds missing isn't mythologised in the same way.

It seems reasonable to think of it as the Cyberman story most adversely affected by the missing episodes... but even in that regard, fans are generally more inclined to mourn the loss of William Hartnell's final episode – the climactic fourth episode of the Cybermen's début adventure [*The Tenth Planet*, 1966 – see Volume 8].

The Wheel in Space is yet another Troughton Cyberman story – and once again they're attempting to invade Earth. It's certainly not the best of the four he did, but it still managed to carve out a place in *Doctor Who* history. It's one of a number of stories that considered what life might be like for humanity in the next century. Although it may only seem a subtle distinction from the many spaceships seen in the series thus far, this is the first story to be set on a space station. It may not seem that different from the Moonbase [*The Moonbase*, 1967 – see Volume 9] or the Brittanicus Base in *The Ice Warriors* [1967 – see Volume 11] but there's something evocative about an isolated structure floating in the void. Later stories would find ways of capitalising on the space station setting: Nerva, like a spooky mausoleum in *The Ark in Space* [1975 – see Volume 22], say, or a glamorous platform for a bit of stargazing in *The End of the World* [2005 – see Volume 48]. The crew of Space Station W3 – the 'Wheel' – are a community of gifted experts whose remit goes beyond a single function. It's a utopian vision of Earth's future for once – after the more unsettled times seen in previous instalments like *The Ice Warriors* and *The Enemy of the World* [1967/8 – see Volume 11].



Above: Walking on the Moon in 1967's *The Moonbase*.

Hot on the heels of highly regarded stories *The Web of Fear* [1968 – also Volume 11] and *Fury from the Deep* [1968 – see page 6] , *The Wheel in Space* had a tough task in delivering a worthy climax to the 1967/8 series. And yet it's a fascinating tale, featuring some truly ambitious set pieces. It's perhaps the less successful half of a pair of Cyberman stories that bookend the series, but if two isolated episodes of *The Tomb of the Cybermen* existed and *The Wheel in Space* was lost in its entirety, would we be more inclined to hanker after this crazy tale of the Cybermen's most extraordinary plan yet? ■

EPISODE 1

The Doctor and Jamie watch Victoria waving goodbye on the TARDIS scanner. The TARDIS then lands and the scanner shows a succession of images, which the Doctor says are "temptations". The TARDIS is trying to warn them – as the mercury in the fluid link is vapourising! [1]

The Doctor disengages the time vector generator and the inside of the TARDIS becomes an ordinary police box. The Doctor and Jamie emerge into the motor section of a rocket. They are unable to enter the control room so they go into one of the cabins. Looking out through a porthole, the Doctor realises they are drifting aimlessly in space. [2]

In the control room, a squat robot activates. [3] It finds the TARDIS, welds the motor section door shut, then returns to the control room. Hearing it, the Doctor goes out into the corridor. The rocket suddenly changes course and the Doctor is thrown against the wall. Jamie finds him, and helps the Doctor onto a bunk.

The robot opens the control room entry hatch, and a series of egg-like spheres float out into space. [4]

Jamie spots a wheel-shaped space station through the porthole. The Doctor staggers outside and is confronted by the squat robot. [5] Jamie helps the Doctor back into the cabin and uses the time vector generator to knock out the robot.

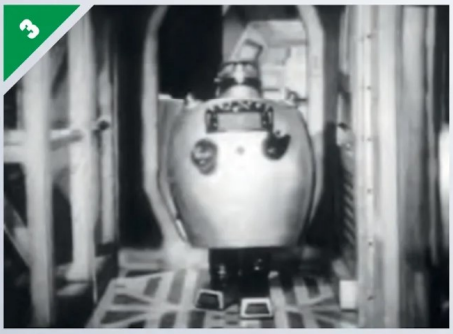
In the operations room of the Space Wheel, Commander Jarvis Bennett identifies the drifting rocket as a Phoenix Mark 4 named *Silver Carrier*. Two of the crew, Casali and Ryan, try to contact the rocket, to no avail, while their colleague Lernov reports a drop in air pressure. [6]

The drop is caused by the egg-like spheres attaching themselves to the Wheel.

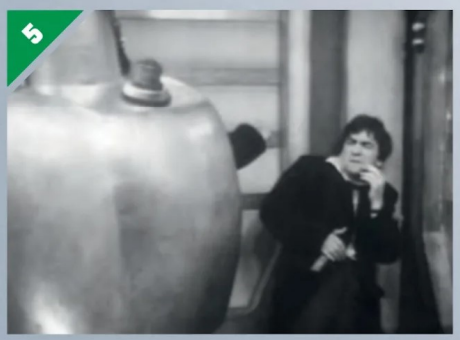
Bennett informs another of his crew, Dr Corwyn, that he intends to use their X-ray laser to destroy the rocket.













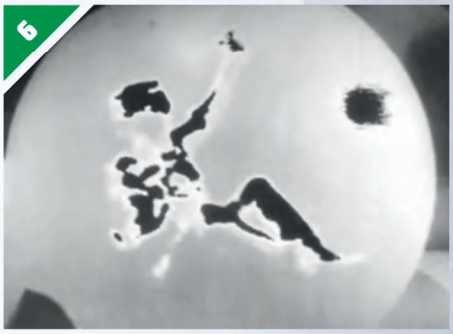












EPISODE 2

Dr Corwyn asks Bennett for a private word in her office. She tells him they can't be certain the rocket is unmanned. [1]

In the rocket, the Doctor is still unconscious. Jamie removes the end of the time vector generator – and one of the Wheel's crew, Rudkin, is stunned by a burst of static through his headphones.

Jamie times the pulses of the time vector generator, and in the operations room Lernov realises it is a signal. [2] Bennett decides to send two men over to check.

The two men spacewalk to the rocket and enter through the airlock. The Doctor and Jamie are taken to the Wheel.

In the operations room another crewman, Chang, reports some odd localised effects, as if a number of magnets were touching the outside of the Wheel.

The egg-like spheres begin to break into the Wheel.

Corwyn examines Jamie. Jamie gives the Doctor's name as John Smith, after the name on a piece of equipment. [3] Corwyn asks Jamie if he would like to see around the Wheel, and tells him to go to the parapsychology library to meet a girl called Zoe who will show him around. After he has gone, Corwyn calls Zoe, asking her to observe Jamie discreetly.

Zoe is amused by Jamie's kilt. "You're wearing female garments!" [4] She takes him to see Duggan in the power room and he shows Jamie the capacitor bank for the X-ray laser.

Corwyn tells Bennett the Doctor is suffering from concussion. Bennett is unnerved by disruptions to his routine.

Zoe shows Jamie the operations room. [5] While the crew is busy preparing to destroy the rocket, Jamie sneaks back to the power room.

Inside the rocket control room, two large spheres glow with light. Inside are two hunched figures. [6] And then a metal hand bursts out...

EPISODE 3

Jamie sprays some quick-setting plastic into the capacitor. He's caught in the act by Bennett, who accuses him of being a saboteur.

The figures in the rocket are Cybermen. They report to the Cyber Planner that phases one and two are complete. [1]

Duggan tells Bennett it could take a week to fix the capacitor. In the meantime, they are defenceless. After everyone else has gone, Duggan finds a small metal rodent in the power room. [2] He calls it 'Billy Bug' and hides it in a cupboard.

Jamie tells Bennett he couldn't let them blow up the rocket because the Doctor told him to protect it. The Doctor, now conscious, is suffering short-term amnesia.

In the operations room, Casali detects a meteorite storm heading towards them.

In the power room, Duggan opens the cupboard to discover that the rodent has corroded all the bernalium.

Corwyn examines the Doctor. [3] Zoe enters, to ask Jamie how he piloted the rocket. She can't understand how it could have drifted 87 million miles off course. It must have been refuelled in space and piloted.

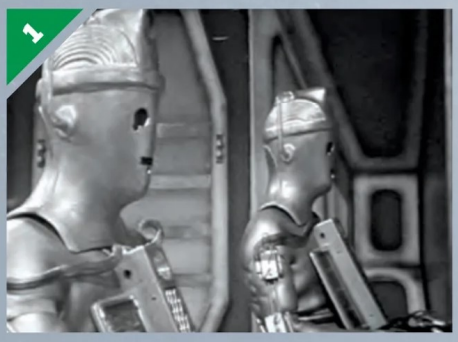
The Cybermen report to the Planner that the Cybermats have consumed all the Wheel's bernalium, so the humans will be forced to look for supplies on the rocket.

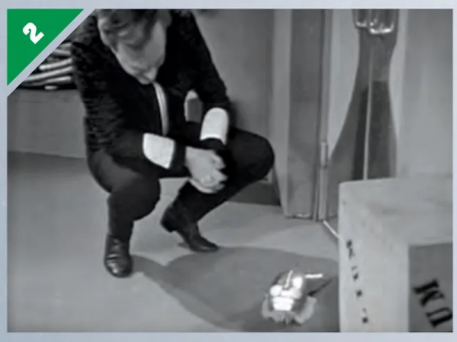
Duggan goes to Corwyn's office and tells her about the bernalium and the creature he saw.

Rudkin is attacked by Cybermats in the power room. [4] He sprays one with the quick-setting plastic before the others kill him. Duggan and Corwyn rush in, and see the lump of plastic.

The Doctor examines the lump and suggests they look inside it using the X-ray machine. The X-ray reveals a Cybermat! [5]

Two of the crew spacewalk to the rocket, where they are caught and placed in a hypnotic trance by two Cybermen... [6]

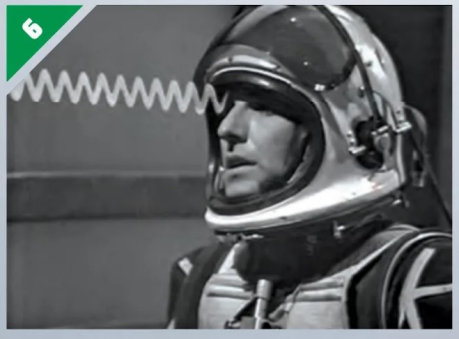








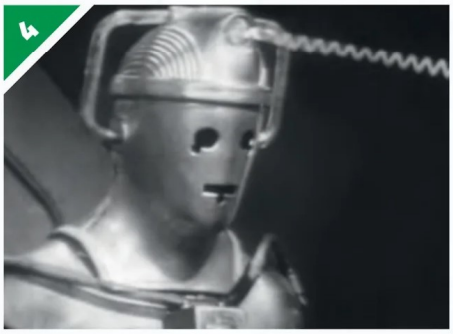
















EPISODE 4

The Doctor informs Bennett that Cybermen are threatening the Space Wheel. Bennett refuses to believe him. [1]

In the rocket, the Cybermen climb into a crate. The two hypnotised crewmen, Laleham and Vallance, then cover them with boxes of bernalium.

Corwyn thinks the Doctor might be telling the truth and suggests they have Duggan brought to them to identify the creature in the X-ray.

Laleham and Vallance spacewalk back to the Wheel loading bay with the crate. [2]

Looking at the X-ray, Duggan confirms it is his 'Billy Bug'. The Doctor deduces that the Cybermats were sent to destroy their bernalium. [3]

Bennett escorts Duggan to the power room, where two engineers, Ryan and Flannigan, are repairing the capacitor. Duggan takes over, helped by Chang.

Duggan sends Chang to fetch the bernalium retrieved from the rocket. He goes down to the loading bay where he is killed by the Cybermen.

Laleham and Vallance go into the power room with bernalium rods. Duggan finds they fit the capacitor. Then a Cyberman strides in and hypnotises him. [4]

Lernov shows the Doctor the Wheel operations room. Zoe arrives with the news that the meteorites are heading for them faster than previously thought. She says more bernalium has been brought over from the rocket, and the Doctor realises the Cybermen will have come over in the crate. [5] Using a special circuit, Corwyn detects a brainwashed person in the operations room. It's Duggan. He tries smashing the controls and is electrocuted. The Doctor advises that everyone on the Wheel be fitted with a metal plate as protection from Cyber control signals. [6]

The Doctor and Jamie go to the loading bay and find the empty crate. A Cyberman is coming down the steps behind them!

EPISODE 5

Jamie spots the Cyberman approaching. He hides behind the crate with the Doctor and watches as the Cyberman collects some bernalium and leaves. [1]

Jamie spots two Cybermats in the shadows. Realising they will home in on their brainwaves, the Doctor tells Corwyn to hook up a variable audio-frequency. Casali does, and the Cybermats veer off before exploding. [2]

In the power room a Cyberman tells the Planner all the Cybermats are destroyed.

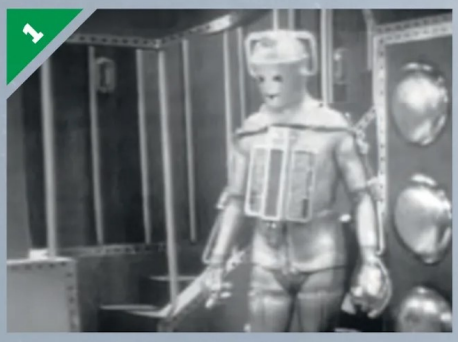
Back in the operations room, the Doctor checks with Corwyn that they have placed a magnetic forcefield around this part of the Wheel. Zoe admits to Jamie that she was trained to believe that logic would provide all the answers, and now she realises that is not enough. [3]

Flannigan enters the power room to find Laleham and Vallance waiting for him. There's a struggle in which Laleham is killed before a Cyberman appears and hypnotises Flannigan.

Casali picks up the approaching meteorite storm on radar. [4] Flannigan calls the operations room to report that the X-ray laser has been repaired.

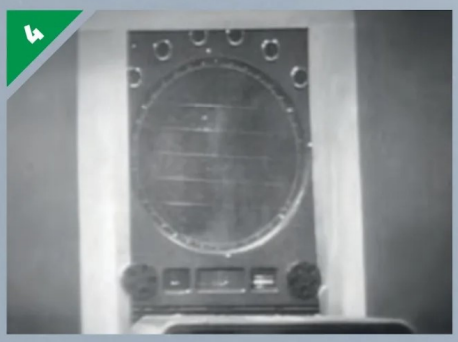
The Doctor thinks the Cybermen caused the meteorite storm in order to force the people on the Wheel to need the laser and thus search the *Silver Carrier* for bernalium and bring the Cybermen on board. The Doctor says he needs the vector generator. Jamie left it on the rocket, so he must go and fetch it. Jamie, Zoe and Corwyn reach the oxygen supply room, where they find a dead crewman. Jamie and Zoe depart through an airlock, then Corwyn hides as Vallance enters with a Cyberman. The Cyberman intends to turn the Wheel's air supply from oxygen into ozone. Corwyn contacts the Doctor to warn him [5] and the Cyberman kills her.

Jamie and Zoe spacewalk towards the rocket – as the meteorite storm heads straight for them! [6]

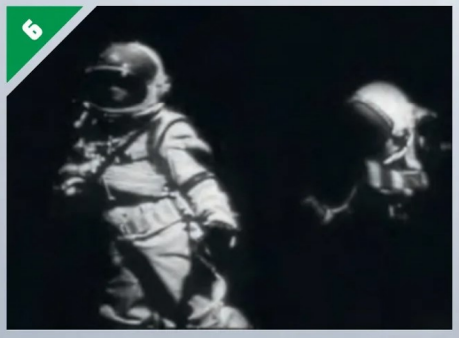


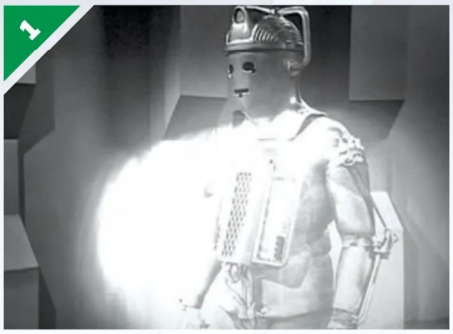




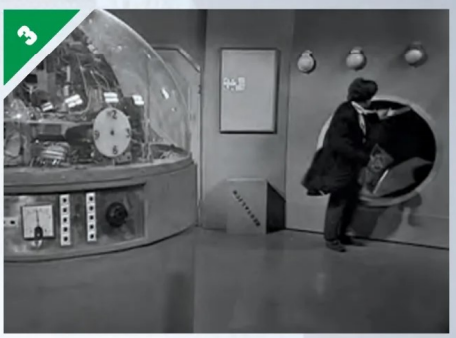




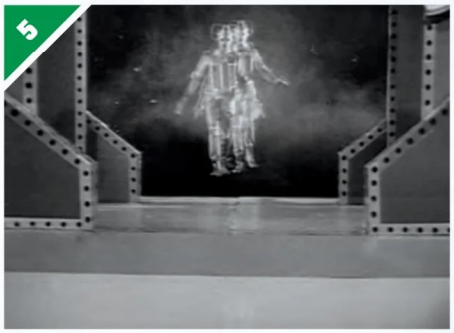














EPISODE 6

Ryan uses the laser to blast away the meteorites. Jamie and Zoe drift apart. The Doctor tells Ryan to switch the Wheel over to sectional air supply because the Cybermen intend to poison the air.

Bennett heads into the rest of the Wheel. A Cyberman appears and throws him to the ground before blasting him. [1]

Jamie and Zoe recuperate, having made it safely to the rocket. [2]

Lernov detects something approaching the Wheel: a Cyberman spaceship.

Flannigan contacts the operations room, claiming to have locked the Cybermen in the workshop. Ryan tells him the Doctor will meet him in corridor six. Instead, the Doctor reaches the power room through an emergency air tunnel. [3] He finds some mercury and starts building a trap.

Having recovered the time vector generator, Jamie and Zoe return to the Wheel where they meet Flannigan. They go with him to the operations room. Realising Flannigan is under Cyberman influence, Ryan uses an anti-Cyber-signal plate to return him to normal.

The Doctor faces two Cybermen in the power room. [4] He activates his trap to knock out one of the Cybermen and generate a forcefield. Jamie and Flannigan arrive, via the tunnel, and the Doctor uses the vector generator to boost the X-ray laser's power.

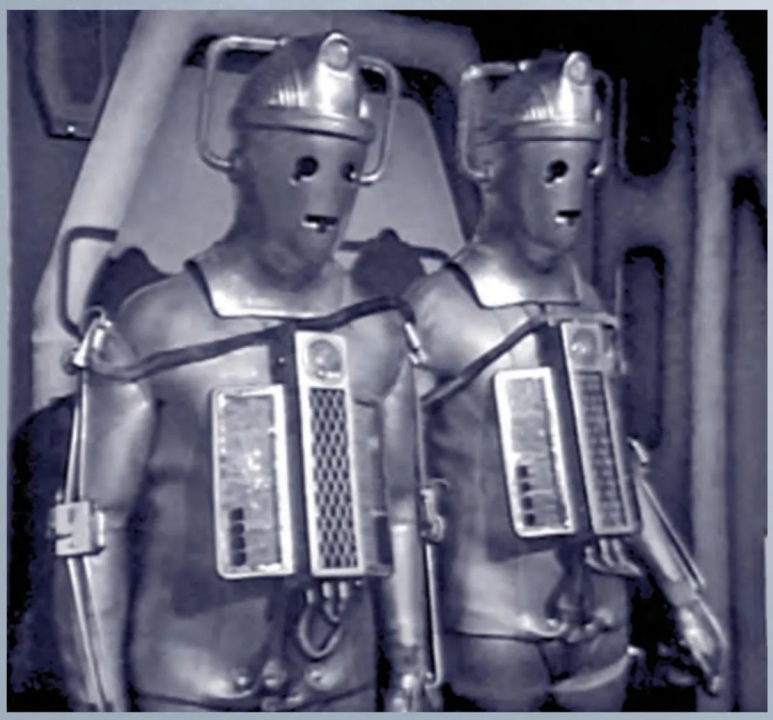
Jamie and Flannigan head down to the loading bay. Flannigan defeats the last Cyberman using some quick-setting plastic. A line of Cybermen spacewalk towards the Wheel [5] but he repels them with a forcefield.

Ryan destroys the Cyberman spaceship, and life on the Wheel returns to normal. Back in the TARDIS, the Doctor and Jamie find that Zoe has stowed away. [6] The Doctor decides to give her an idea of what she may be in for, showing her their most recent adventure with the Daleks.

Pre-production

Viewer response to the first three Cybermen serials had been excellent, and the *Doctor Who* production team was keen to use the creatures as returning villains in 1968. The Cybermen had been the subject of a minor dispute between mid-August and mid-September 1967, when the BBC had attempted to settle rights and royalties issues with the monsters' creator, research scientist Kit Pedler (eventually, Pedler accepted a deal which gave him a half-share in the rights). This was resolved by Monday 11 September 1967, and Pedler embarked upon discussions with the production team regarding a fourth Cybermen storyline. *The Evil of the Daleks* [1967 – see Volume 10] had also been popular, and on Tuesday 5 December an approach was made to Dalek creator Terry Nation's agent suggesting that the BBC would be interested in "one or two" Dalek stories for 1968 and possibly even "having the wretched Doctor cope with both Daleks and Cybermen at once, in the same serial". Two days later, Nation replied that he was happy to allow new Dalek serials, providing that he had first refusal on writing them, but that there was no question of the Daleks and Cybermen appearing together.

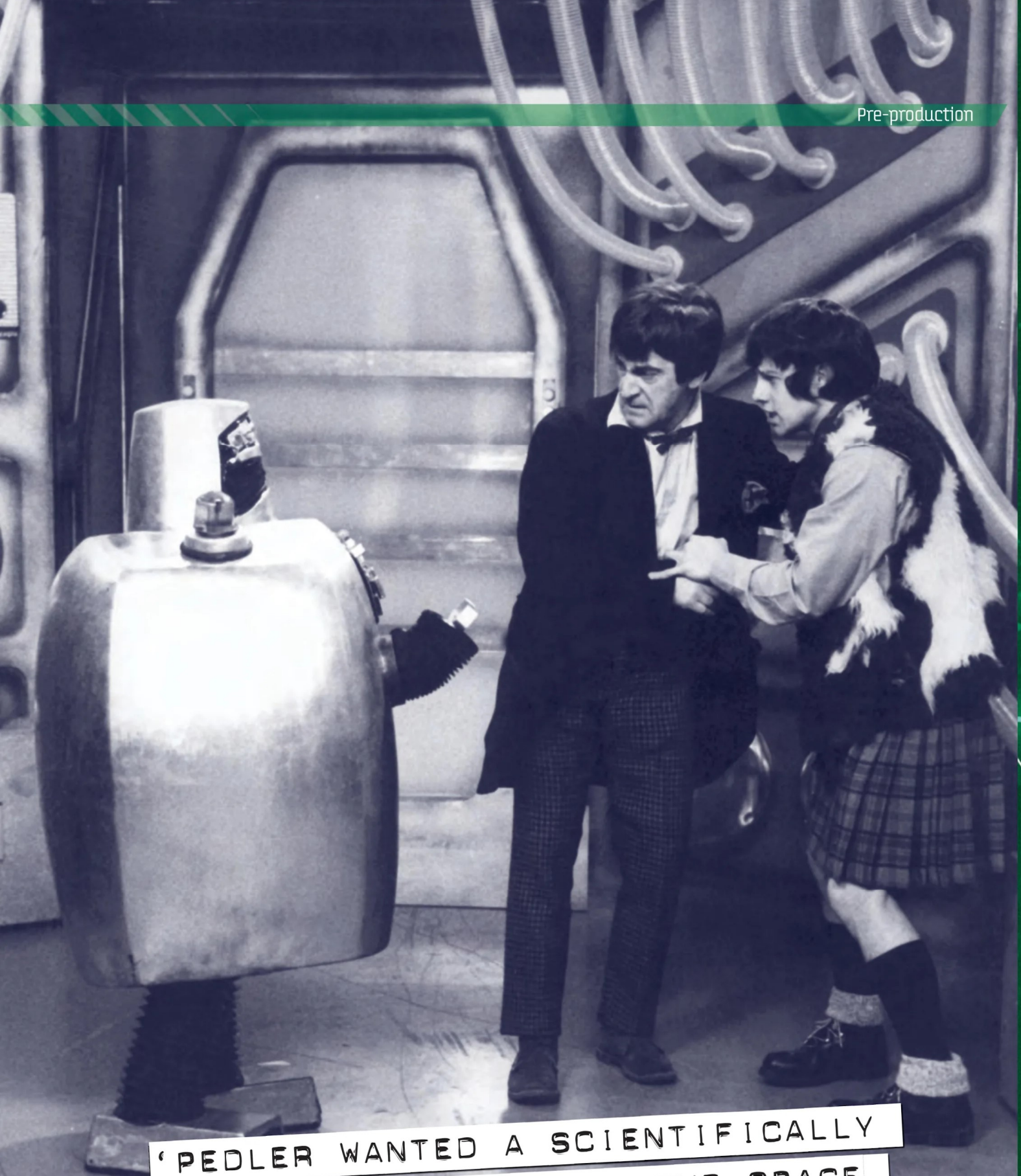
Below: The Cybermen return with a new plan.



Space wheel

Since *The Tomb of the Cybermen* [1967 – see Volume 10], Gerry Davis – who had helped develop the Cybermen in their first story *The Tenth Planet* [1966 – see Volume 8] – had left as story editor and moved onto *The First Lady*. As Pedler lacked experience as a professional scriptwriter, David Whitaker, the show's original story editor – and who had recently penned *The Enemy of the World* [1967/8 – see Volume 11] – would be called upon to turn Pedler's ideas into a finished script in the same manner that Davis had worked with the scientist previously. They discussed an idea, which Pedler apparently called *The Space Wheel*, that featured a space wheel and plot elements including X-ray lasers and neutron field barriers. Pedler wanted a scientifically accurate concept of the space station's physical make-up, purpose and procedures.

On Thursday 14 December, Whitaker was commissioned by incoming story editor Derrick Sherwin to write a six-part serial entitled *Dr Who and the Wheel in Space*,



'PEDLER WANTED A SCIENTIFICALLY ACCURATE CONCEPT OF THE SPACE STATION'S PHYSICAL MAKE-UP, PURPOSE AND PROCEDURES.'



Right: The Servo Robot is here to help.

with a target delivery date of Wednesday 31 January 1968; Pedler's commission, allowing the use of the Cybermen and Cybermats as well as his basic ideas, followed on Monday 18. The basic story had been discussed with Whitaker before Sherwin had arrived on *Doctor Who*, and as a result he was unhappy with it, feeling that there was too little to sustain six episodes.

On Thursday 28 December, Pedler's agent, Harvey Unna, informed the production team that the writer wanted the finished episodes to carry either the credit 'Cybermen and Cybermats created by Kit Pedler' (akin to the Dalek creator credit for Terry Nation on *The Power of the Daleks* [1966 – see Volume 9] and *The Evil of the Daleks*) or alternatively 'the serial based on a story by Kit Pedler'. In the end, the 'story by' credit was adopted.

Scientific Zoe

At the end of 1967, Deborah Watling, who played the Doctor's companion, Victoria, informed producer Peter Bryant that she was not interested in renewing her contract; both Watling and Frazer Hines, who played Jamie, had been contracted on Friday 22 December for two further six-part serials, *The Web of Fear* [1968 – see Volume 11] and *The Colony of Devils* (later *Fury from the Deep* [1968 – see page 6]). One of Sherwin's first jobs was to devise Victoria's replacement; envisaged as having a brilliant scientific and mathematical mind, the new girl was part of the story scenarios then in development. In the storyline for *Man Power* (later *The Mind Robber* [1968 – see Volume 13]), writer Peter Ling suggested the name 'Zoe' to identify the girl (in several instances in *The Wheel in Space* scripts, her name was spelled 'Zoë', with an umlaut over the 'e').

On Tuesday 16 January, Sherwin thanked Ling for suggesting the name which they had now adopted; by this time, interviews to find the new regular cast member were underway. Bryant had again been keen that Pauline Collins, who had played Samantha Briggs in *The Faceless Ones* [1967 – see Volume 10], should be offered another chance to join the series, but again the actress refused. Meanwhile on Friday 19 January, Hines was contracted for a further 16 episodes as Jamie covering three further serials through to the summer recording break.

During January, Whitaker delivered the first two scripts of *Doctor Who and the Wheel in Space*; Episodes 1 and 2 arrived on Thursday 25, with Episodes 3 and 4 delivered to deadline on Wednesday 31 January. On this day, Bryant agreed to extend the deadline for Episodes 5 and 6 to Friday 2 February, a deadline that was met.

In the script for Episode 1, the Doctor would explain to Jamie at some length that the images on the scanner had been created by the TARDIS' automatic defence network which he had connected by mistake – "One of the optional extras built into this particular model. I don't often use it – it's a perfect nuisance." The network, it transpired, was very fussy, and the Doctor disconnected it lest they never leave the TARDIS ("No wonder we always end up in trouble!" commented Jamie). Whitaker

introduced the time vector generator ("a gold rod with black ends") which would control both the size of the TARDIS interior and its temporal drive; without this, the ship's interior would revert to that of a normal telephone box. Whitaker suggested that in the scene where the Doctor removed the generator, a negative/positive effect achieved by over-exposing the electronic camera might be used.

Silver Carrier, the Phoenix Mark IV rocket in which the TARDIS landed, was a 'large four stage rocket... The construction of the rocket employs rather more space than we imagine in our rocket ships of today. Economy is essential but future designers have accounted for the necessary freedom of movement for the crew. If one imagines some kind of approach like that of a nuclear submarine, where every inch of space is essential, but where some gestures must be made to the men who serve.' The *Silver Carrier* also had a food machine which dispensed jelly-like food concentrate in a manner very similar to that of the TARDIS' food machine in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. The robot which the Doctor and Jamie encountered was described as 'The Servo, a box like machine on wheels with metal "feelers", or tactile sensors, bulb like ray detectors and an inner rod which can emerge and exude a bright laser burning beam.' The machine the robot operated in the control room was an 'alien looking clock with three "hands", one moving very rapidly without sound, the other moving at jumps of five "seconds" at a time and the last moving a whole quarter section at a time.' The space station of the title was introduced as 'the WHEEL IN SPACE. A man-made space station, it hangs in the Cosmos, an outpost of humanity.'

The main characters comprising the crew of the Wheel in Space (also referred to as Station Three and Station W. Three)

Below: The Doctor and Jamie arrive on the *Silver Carrier*.



were well established. Jarvis Bennett, the Controller, was 'a popular commander, a man whose life is based on cause and effect, measurement and parity... phenomena outside the laws of physics have no basis to Jarvis'. His First Assistant, Dr Nell Corwyn, was a 'medical officer of the Wheel, and a Ph.D. psychologist – a woman in her thirties'; Episode 2's script referred to her work treating 'various mental space illnesses which can occur – agoraphobia being one – space vertigo another, where the slightest movement brings on a belief that the whole enclosure is spinning around'. The Astrogator second class was Tanya Lerner, 'an attractive, rather ethereal looking girl' who was also referred to as "Tan", while Bill Duggan was 'an amiable defence security officer'. Laleham and Vallance were specified as technicians, and two of the operators were Harry and Rudkin. The scripts indicated that the crew carried small 'electric blaster' sidearms, and also rode a 'Space Buggy' when travelling between the Wheel and *Silver Carrier*.

In Episode 2, Jamie's full name was given as James Robert McCrimmon, and for the first time the Doctor was given the alias "Dr John Smith", which Jamie took from the label 'John Smith and Co. Ltd. London' seen on a stethoscope box ('John Smith & Associates' in the finished programme). Whitaker described the stethoscope used by Dr Corwyn to check on Jamie's health as 'not one attached to her ears – one that is connected to a machine with certain dials on it'.



Right: Tanya Lernov helps the Doctor.

The second episode was structured so that the Doctor did not feature notably, since Patrick Troughton was scheduled for a week's holiday.

Cybermen threat

The third episode introduced the full Cybermen threat, and in Episode 4 the Doctor's dialogue about the cyborgs would refer to earlier encounters on both Mondas and Telos. Here, the Cybermen used weapons which resembled rods with lights at the end – 'The Cyberman beams a lithe light at Bill' – and later when 'the Cyberman raises an arm and the tip of its arm rod lights up'. However, upon the death of Nell in Episode 5, Whitaker's script indicated: 'The Chest of the Cyberman now becomes a square of glowing light and a weird hum fills the air. Camera wobble. Alternative negative with positive.'

As opposed to the Cyberman Controller of *The Tomb of the Cybermen*, a new figure directed the two cyborgs on *Silver Carrier*: 'On the screen appear dots which

Connections: Knotty problem

Zoe is perplexed when the Doctor makes reference to the "Gordian knot". A Gordian knot is a problem that is difficult to solve without bold action. The term's origins are rooted in the life of Alexander the Great, who found himself in the city of Gordius, where an intricate knot bound the yoke of the chariot said to belong to the city's founder, Gordium. Tradition dictated the knot could only be untied by a future conqueror of Asia.





'THE SECOND EPISODE WAS STRUCTURED SO THAT THE DOCTOR DID NOT FEATURE NOTABLY.'



Above: Producer Peter Bryant poses with new star Wendy Padbury.

continually widen out into enlarging wavy circles. Then a picture begins to emerge of a dark, alien spaceship... then another picture takes its place – that of another Cyberman, seated in a strange seat from which metal wires bend out from the base and attach themselves to the head of the Cyberman...' The 'Planner' Cyberman was described more in Episode 5: 'The wires around the "planner" shiver slightly and an overlight glow radiates the planner, giving a feeling of power and superiority.'

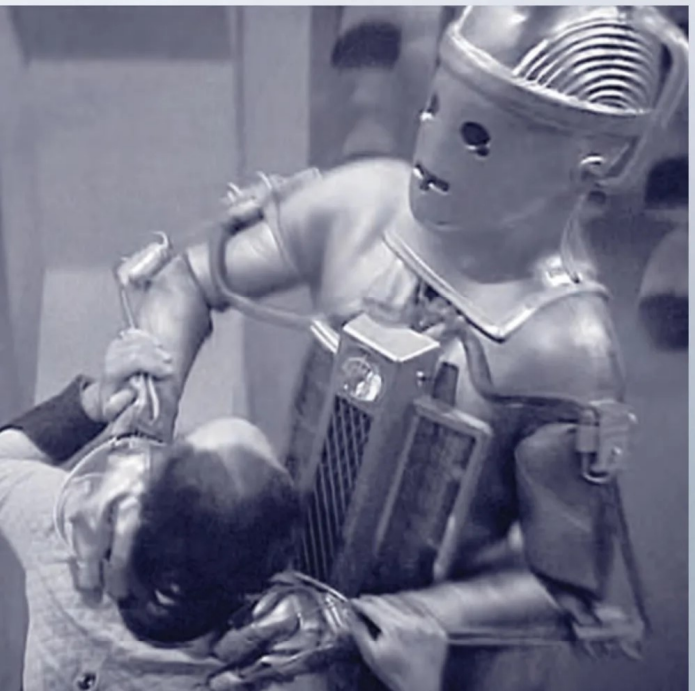
The final scene of the serial, in which Zoe secretly boarded the TARDIS, was slightly different in Whitaker's script to that presented on screen: 'We see from [the Doctor's] P.O.V. as Zoe crawls in on her hands and knees. She is unaware she is observed. The Doctor smiles... He walks across to the chair behind which Zoe has hidden herself... Slowly her head appears over the chair.'

For the part of Zoe, Peter Bryant saw more than 100 actresses, a few of whom then performed screen tests at Lime Grove.

The actress who won the role of Zoe Heriot was Wendy Padbury, who overcame hopefuls including Hines' then-girlfriend Susan George, who had attended location filming for *Fury from the Deep* in early February 1968. On Tuesday 27 February, Padbury was contracted for an initial 12 episodes covering *The Wheel in Space* and *The Dominators* – with an option on a further 12 episodes to be taken up by Sunday 28 April. Born in December 1947, Padbury's first television appearance had been as Little Nell in an edition of *Monitor*, while other work included the ATV soap opera *Crossroads* as Stevie Harris from November to December 1964, a spell in the West End with *The Roar of the Greasepaint – the Smell of the Crowd* from 1964 (and a tour in which she had worked with Deborah

Watling) and the movie *Charlie Bubbles* which had filmed from October 1966. She had also featured on the Rediffusion talent show *Search for a Star* in 1964 (on which she was runner-up) and then taken part in its final show, *Wish Upon a Star* in 1965. At just five feet in height, she often played children and had been playing a schoolboy in the farce *Stand by Your Bedouin!* at the Garrick in 1967. Her stage-school agent at Aida Foster sent her to audition for *Doctor Who*, and after three or four readings she was asked to do a camera test at Lime Grove (during recording of *The Web of Fear*), in which she performed dialogue showing different emotions. At the same time, Padbury was also offered a movie, *The Prime of Miss Jean Brodie*, which was due to shoot from the end of April, but turned it down so that she could appear alongside Patrick Troughton – an actor whom she had admired since his performance as Quilp in the BBC's 1962 version of *The Old Curiosity Shop*.

The director of the new Cyberman serial was Tristan de Vere Cole, a comparatively new BBC staff director who had been production assistant on *The Gunfighters* [1966 – see Volume 7] two years earlier. De Vere Cole was born in 1935 in Redruth, Cornwall; he had joined the BBC in 1961 and had previously directed episodes of the BBC soap *United!* from 1966, followed by the BBC2 classic serial *Kenilworth* and since summer 1967 had been working on the BBC1 police series *Z Cars,* and at this juncture in his career was less than happy to be allocated *Doctor Who*.



Left: Up close and personal with a Cyberman.

Set design and make-up

While working on *The Wheel in Space*, the director enjoyed discussing ideas with Kit Pedler and story editor Derrick Sherwin, although producer Peter Bryant was unhappy with Cole talking to the writers and some of the script changes which de Vere Cole made; Bryant made comments about this on the director's annual report to Shaun Sutton.

The set designer was Derek Dodd, who had previously worked on *The Power of the Daleks* in 1966. As usual for this period, make-up and costume were supervised by Sylvia James and Martin Baugh respectively. BBC visual effects declined to work on the serial due to the heavy demands of the script; effects were subcontracted to props firm Trading Post. To save money, it was decided that the only specially composed incidental music in the serial would be electronic mood pieces to be realised alongside sound effects by Brian Hodgson of the BBC Radiophonic Workshop. This work was allocated under the title *Dr Who and the Wheel in Space* in February 1968 and would comprise 55 tracks, including *Cyberman Stab + Music*, rocket interior, laser beams, Wheel operations room, Cybermats, power room Dr Who's Gold Rod and Cyber Planner.

Revisions to the scripts took place in early March; by now, Sherwin was assisted by Terrance Dicks, a former writing

colleague he had invited to joined the team; Dicks however had little to do with the scripts for this story.

On Tuesday 5 March, Zoe was developed further in an Episode 5 sequence in which she told Jamie that she could no longer be blindly reliant on logic, plus dialogue concerning how to get the Doctor to the power room in Episode 6. Episode 2's power room scenes were rewritten on Wednesday 6, and various amendments made to Episode 1 on Friday 8.

Characters and casting

Very late in the day, a number of character names were revised by Tristan de Vere Cole to give the space station's crew a wider mix of nationalities: Nell Corwyn became Gemma Corwyn, Tanya Lerner became Tanya Lernov, communications officer Tom Stone became Captain Leo Ryan, Harry Carby became Enrico Casali and Ken became Chang.

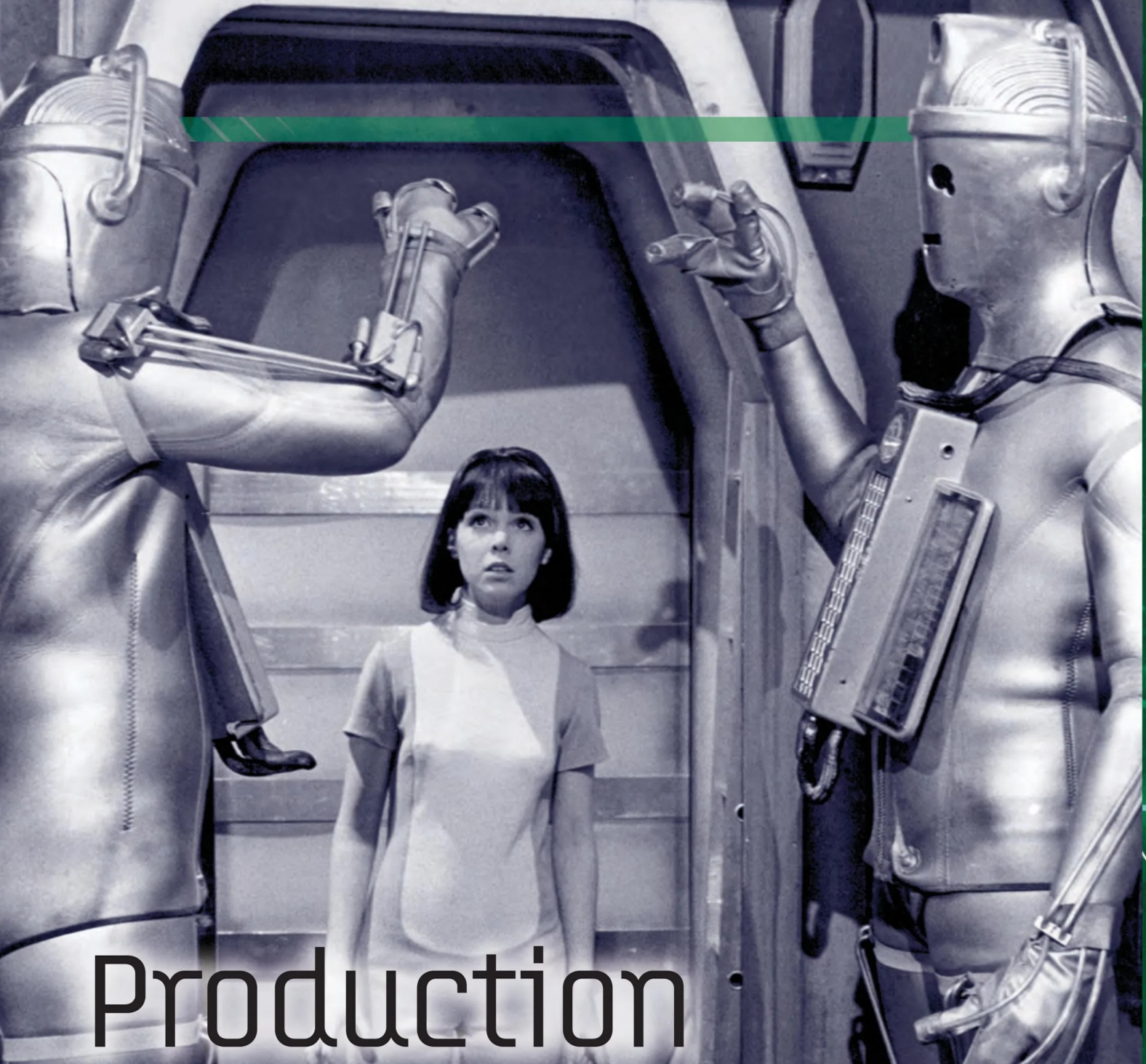


Right and above: Wendy Padbury is unveiled to the public as Zoe.



Cast in early March were Michael Turner as Bennett, Eric Flynn (who had featured in the Anglia soap *Weavers Green*) as Ryan, and Anne Ridler (a regular in *Dixon of Dock Green*) as Gemma. Turner had worked with Tristan de Vere Cole a few months earlier on *Should Auld Acquaintance*, a two-part *Z Cars* story; also appearing in this programme had been Clare Jenkins (now cast as Tanya Lernov), Kenneth Watson (a former regular in the ATV soap *Emergency – Ward 10* now cast as Bill Duggan) and Derrick Gilbert (cast as Armand Vallance). Also from his episodes of *Z Cars* made in 1967, the director turned to Donald Sumpter and Peter Laird who were cast as Enrico Casali and Chang respectively.

On Thursday 14 March, Padbury's casting was announced via a special photo session in Hammersmith Park. The BBC took several photographs to be issued as promotion for Episode 2 in which Zoe made her début. ■



Production

Pre-filming on 35mm film, largely for effects sequences, took place at the BBC's Ealing Film Studios during the week of Monday 18 to Friday 22 March; during this week, the final episode of the preceding serial, *Fury from the Deep*, was being rehearsed. At this point, recordings were brought forward by a day from Saturdays to Fridays.

The first three days were spent filming a number of sequences for Episode 1 which involved the Servo Robot. The Servo Robot was made by freelance prop builders John and Jack Lovell; the light fibreglass shell costume fitted over a child actor and incorporated flashing lights. The robot was operated by Freddie Foote from the Barbara Speake Stage School, who worked from Monday 18 to Wednesday 20. This included all the scenes of the Servo in the rocket control room set. The bulk of these scenes – the Servo surveying the corridor and closing the door, the alien

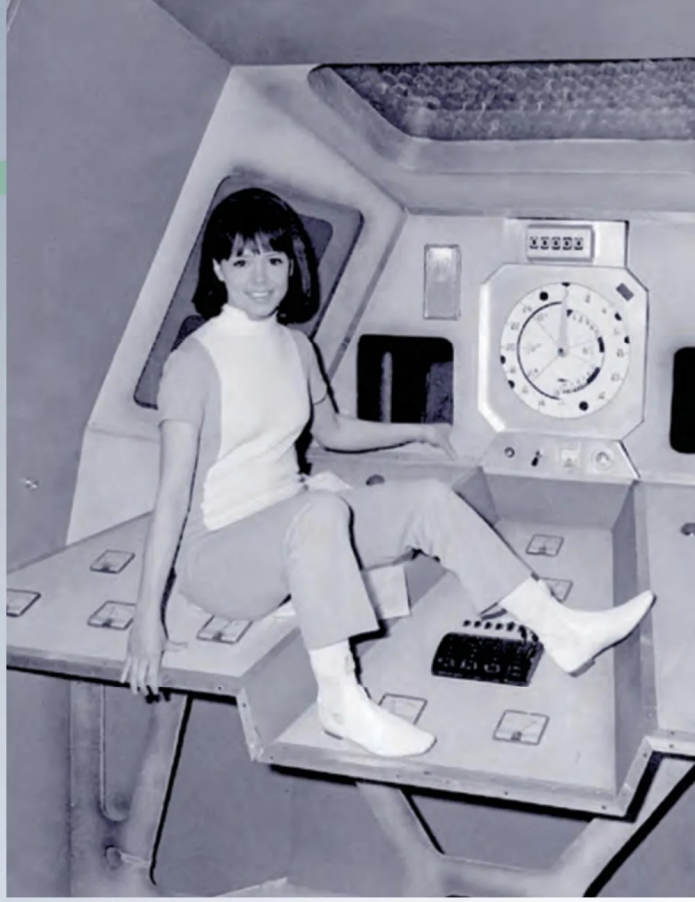
Above: Zoe, meet the Cybermen!

clock counting down and the Servo linking into a computer bank to open the metal container with the Cybermat eggs – had originally been planned for recording during the studio sessions. The eggs were balloons which moved on wires out of the airlock. Shots of the Servo moving along a section of corridor and operating its laser were filmed, plus shots of it being overpowered by the bunk cover, blowing the sheet away and finally the sequence prior to its destruction.

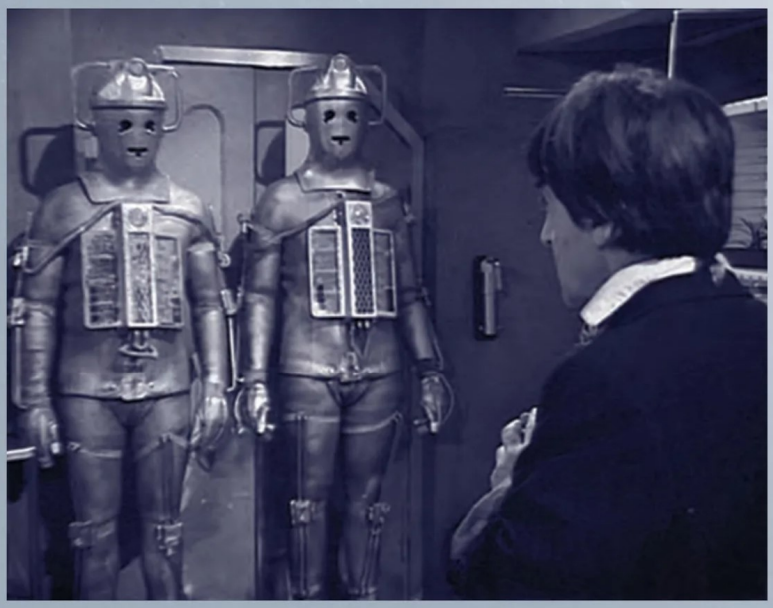
Armenian actor Kevork Malikyan filmed the Episode 3 scene in which his character, Kemel, is attacked and killed by Cybermats in the power room on Wednesday 20. New Cybermat props, without antennae or eye pupils, were used; four were constructed in all, and directed by radio control. Thursday 21 included filming with Jerry Holmes as 'Cyberman Two', whose gloved hand broke out of a hard wax eggshell in the Episode 2 cliffhanger in which the Cyberman is 'born' from one of two weather balloons.

Right: Wendy Padbury has fun in a photocall.

The final day of pre-filming, Friday 22, was set aside for all the spacewalk scenes, which used Kirby wires to give the actors



Below: "I imagine you have orders to destroy me."

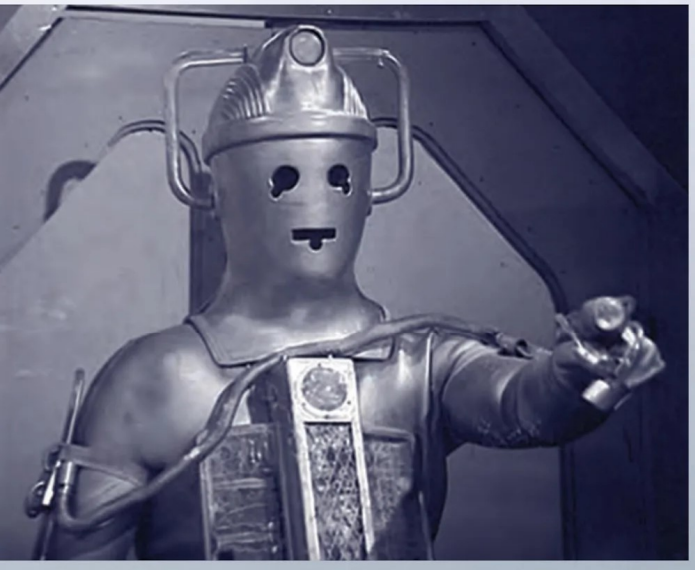


involved the illusion of weightlessness. This was the first day's filming for Wendy Padbury who, with Hines, donned a stock spacesuit previously seen in *The Tenth Planet* to perform sequences set between the Wheel and *Silver Carrier* in Episodes 5 and 6; these costumes, based on a high-altitude Windak pressure suit as used by the RAF, had originally been created for the film *First Men in the Moon* filmed in 1963. Similar scenes were shot for Episodes 3 and 4 showing Laleham and Vallance going to *Silver Carrier* and returning with the crate of bernalium; here, actors Michael Goldie (who had played Craddock in *The Dalek Invasion of Earth* [1964 – see Volume 4]) and Derrick Gilbert donned Kirby harnesses. These two actors also filmed their return to the Wheel on a small version of the loading bay set.

The other scenes shot this day were the first to require the full Cybermen costumes. Two new Cybermen costumes were constructed by Martin Baugh, each based on a one-piece silver-sprayed vinyl, rather than the customised jump-suits used in both *The Moonbase* [1967 – see Volume 9] and *The Tomb of the Cybermen*.

A delicate exoskeleton of rods and joints was added, along with two of the chest units from *The Moonbase*. Two new helmets were also created with holes drilled beside each eye and beneath the mouth to allow extra ventilation. Silver-sprayed rubber gloves were adapted with thimble devices to join the actors' fingers together into a three-digit hand. For the film sequence of the Cybermen space-walking, a third Cyberman was required; lurking at the rear was an unmodified costume from *The Tomb of the Cybermen*. However, during filming it became apparent that there were problems with the new costumes; the new junction box and joint system was cumbersome, and the costumes wrinkled easily.

As usual, tall actors were needed to play the roles; Jerry Holmes and Gordon Stothard played the two principal Cybermen with Tony Harwood as a third in the film sequences. Stothard had previously appeared as a Yeti in *The Web of Fear*, while Harwood, who had been a Cyberman in *The Tomb of the Cybermen*, a Yeti in *The Abominable Snowmen* [1967 – see Volume 11] and Rintan in *The Ice Warriors* [1967 – see Volume 11] went uncredited on this occasion.



The sequences shot showed the Cybermen moving through space towards the Wheel's airlock; the image of the three figures was reflected to make it seem like there were six of the creatures. A short sequence in which the Cybermen attempt to enter the loading bay hatch was also filmed.

Padbury attended her first costume fitting on Monday 25 March, and was measured for the first of her several catsuit costumes; her Wheel crew uniform was a short-sleeved rear-fastening jumpsuit in pink and white jersey material. Padbury's own hair was cropped quite short; a short additional hairpiece helped form Zoe's bobbed cut.

Puppet Theatre studio

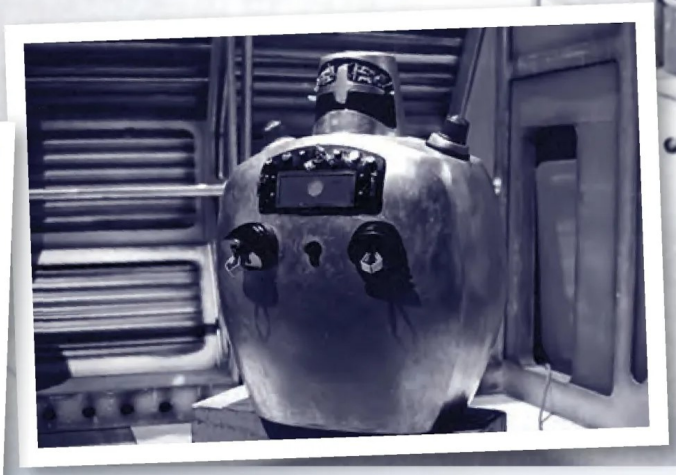
Model filming at the Puppet Theatre studio of Television Centre included the illuminated Wheel, which incorporated revolving antennae. A section of its hull was also constructed for the Cybermat eggs sequences in Episodes 1 and 2, plus shots of the X-ray laser gun swinging into position (the energy bursts were created by scratching the film to create sharp white lines). Establishing shots of the *Silver Carrier* model were filmed for Episodes 1 to 3 and 6, and shots of the wire-supported Cybership featured in Episodes 3 and 6. The meteorite storm in Episode 5 and 6 required inserts of both the spinning meteorites in space and their later destruction. Other filmed cutaway shots included the mercury leak in the TARDIS, the Servo Robot exploding, close-ups of the food machine in action; the Doctor using his time vector generator on the door in Episode 1; the Cybermats going berserk and exploding in Episode 5; and cardboard cutouts of Cybermen photographs whirling away at the end of 6.

Left:
A Cyberman makes its point.

THE WHEEL IN SPACE

STORY 43





Rehearsals began on Monday 1 April at St Helen's Church Hall. Episode 1 was recorded at Studio D, Lime Grove on Friday 5 April. Troughton was generally unhappy with the scripts for the serial.

Recording took place between 8.30pm and 9.45pm. During afternoon camera rehearsals, a photocall was held for a number of posed shots of Patrick Troughton and Frazer Hines with Freddie Foote's Servo Robot on the *Silver Carrier* sets. Deborah Watling's Victoria appeared briefly on 16mm film shot in February for *Fury from the Deep*. The three opening caption slides – 'The Wheel in Space', 'by David Whitaker from a story by Kit Pedler' and 'Episode 1' – were superimposed on the opening titles as usual, but broken up by fragmentation as they changed from one to the other. The TARDIS fault locator was now a black box with a lid. The false images thrown up on the scanner screen were 16mm film extracts from the BBC library showing a lake, a flock of cranes, a waterfall and the palm trees and sands of a Pacific Island; these were accompanied by 23 seconds of stock music (*Tranquil Scene* by Australian composer Moneta Eagles performed by the Grosses Studio Orchestra under Eric







This spread: A series of photographs showcasing the futuristic design of *The Wheel in Space*.

Schreiber from a 1966 Conroy LP (BM/LP012)). Flash charges were detonated on the TARDIS console for the scene in which the fluid links blow. A recording break was scheduled to allow Hines and Troughton to move from the TARDIS set to the rocket motor section; emerging from the dark of the police box, Hines burned his left arm on the smoke machine inside, which caused a brief halt in recording. Monitors on the *Silver Carrier* sets were used to show the rocket interior; photocaptions represented different sections of the vessel (the empty cabin seen by the Doctor and Jamie, for example). A recording run-on was scheduled after the shots of the door being sealed by the Servo's laser to allow the weld to be removed, the robot moved and smoke inserted. The episode ended with a zoom in on the unconscious Doctor's face which faded to black for the closing titles.

Padbury rejoined the cast with rehearsals for Episode 2, from which Troughton, on a week's holiday, was absent; Chris Jeffries stood in as the unconscious Doctor for the recording. Troughton travelled up to Norfolk to spend a week at a riverside chalet which he had purchased, commenting to his family that he felt the serials he was now working on were becoming tired and predictable.

The second episode was recorded in Studio TC3 at Television Centre on Friday 12, and was allotted an extra 15 minutes of recording time; all remaining episodes were planned for recording between 8.30pm and 10pm. During afternoon camera rehearsals, a photocall was held for the redesigned Cybermats.

Connections: Locating faults

- The early TARDIS scene includes references to the fault indicator and the mercury fluid links, TARDIS functions as established in *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1], which The *Wheel in Space*'s writer David Whitaker had story-edited.

From Episode 2 onwards, the opening captions were superimposed and changed by a fragmentation process over a filmed model shot of the Wheel. The Wheel Operations Room included radar equipment and a monitor to act as an internal 'visphone', as did Gemma's room. The X-ray laser prop in the power room was a prop previously seen in *The Space Museum* [1965 – see Volume 5] which had featured in the film *Curse of the Fly* made in late 1964. The episode ended on the filmed shot of the Cyberman's hand striking upwards which was faded to black for the closing titles. During the recording of the serial, Anne Ridler had to rush off-set at the end of one scene; when she pulled up sharply she felt a pain, and the next morning discovered that she was having difficulty walking. Having trapped the sciatic nerve in her leg, she was on painkillers for the remainder of the recordings.

Wendy has a date in outer space with Dr Who was the title of an item in the *Daily Express* on Wednesday 17 April, showing a publicity shot of the 20-year-old actress who was joining the series. "I play a Space Age super-girl, a sort of human computer who is good at everything," Padbury had told journalists at a photocall in her Holland Park home the previous evening. The *Daily Mirror* ran a similar photo item entitled *Wendy is a human computer* while the *Daily Mail* carried the piece *Dr Who gets a new super girl*.

On Thursday 18, a new Episode 4 scene featuring Jamie and Zoe in the operations room was inserted, and the scene in which Zoe told Gemma about her calculations was rewritten to further develop the new companion.

Below: Gemma Corwyn wants a word with the Doctor and Jamie.



Cyber wetsuits

By now, two new Cyberman costumes had been created for the serial to replace those which had been deemed unsuccessful after the Ealing filming. Martin Baugh acquired two two-piece wetsuits which were sprayed silver; the new junction box and rod mechanism was salvaged from the new costumes made for filming and attached in a new configuration to the wetsuits. The chest units were now mounted upside down and without the handguns, turning the lamp at their base into a weapon (as per *The Tenth Planet*). The gloves were the hands salvaged from the earlier costumes. Episode 3 was recorded on Friday 19 April in Studio TC1 at Television Centre. At 4pm, a photocall was held before the recording of Episode 3 for Padbury with both Hines and the Cybermen. Peter Bryant arranged for a young viewer who had been terrified of the Cybermen in *The Tomb of the Cybermen* to visit the studio and have the actor remove his helmet, thus dispelling the child's fears of the cyborgs. Michael Turner pre-recorded Bennett's tannoy announcement to the Wheel; the *Silver Carrier* set now incorporated a monitor screen via which the Cybermen could see the image of the Planner.



Above:
The Doctor and Jamie are about to face an old enemy.

A recording break was scheduled to place the Cybermats in position in the power room. The image of an oscilloscope trace was laid over shots of the Cybermen controlling *Silver Carrier*, and also over the attack on Vallance and Laleham. For the Cybermen voices, actor Peter Hawkins continued to use the special dental palate made for him on *The Moonbase* while Roy Skelton (who also provided the "Easy Yellow" announcement) had his tones modulated by Brian Hodgson. Unfortunately, problems with the sound box developed during recording and although the Cybermen scenes were recorded, attempts to distort their voices using a normal microphone were unsuccessful; the scenes were planned to be remounted the following week. The closing credits were rolled over a fading shot of the two Cybermen.

On the final day of rehearsals for Episode 4 on Thursday 25 April, Hines and Padbury were required to film location scenes for *The Dominators* [1968 – see page 100]. With the character of Zoe being developed further, Padbury was contracted for a further three serials on Wednesday 24 April; meanwhile Hines was booked for two further serials on Tuesday 30 April.

Friday 26 saw Episode 4 recorded in TC3 at Television Centre, starting with a re-recording of the reprise in the rocket control room which could be edited into the end of Episode 3. A slide projector was used to place the image of a Cybermat on the rest room wall. Padbury and Hines pre-recorded their dialogue for Zoe's tape recorder before the main recording.

For the scene in which Chang is killed in the loading bay, a halo light was superimposed upon the Cyberman's chest



'A NEW EPISODE 4 SCENE FEATURING JAMIE AND ZOE IN THE OPERATIONS ROOM WAS INSERTED.'

unit and the camera image overexposed to make the image turn negative, as per the Daleks' weaponry (the same effect was used for Duggan's death later in the episode). The oscilloscope trace was placed over shots of the Cybermen overpowering Duggan in the power room. During recording on the operations room set, cutaway shots of Duggan's spanner smashing into the radio complex were followed by a flash charge detonation and a subsequent recording break used to position in the damaged version of the unit.

At the end of the evening, it had been planned to remount the three Episode 3 Cybermen dialogue scenes in the rocket control room set, but with recording already running over the 10pm deadline these had to be abandoned for a further week.

Padbury's photocall

During rehearsals for Episode 5, the regular cast was again needed for filming on *The Dominators*; Hines at Olley (Wrotham) Ltd Sand Pit on Sunday 28, and Hines and Padbury at Ealing on Wednesday 1 May. A brief Episode 5 scene was reworked shortly before recording; set in the oxygen supply room, it had originally shown a 'spaceman' attempting to use the visphone, but being too slow with his blaster gun to get the better of a Cyberman. This was altered to show the 'spaceman' already dead at the feet of the Cyberman.

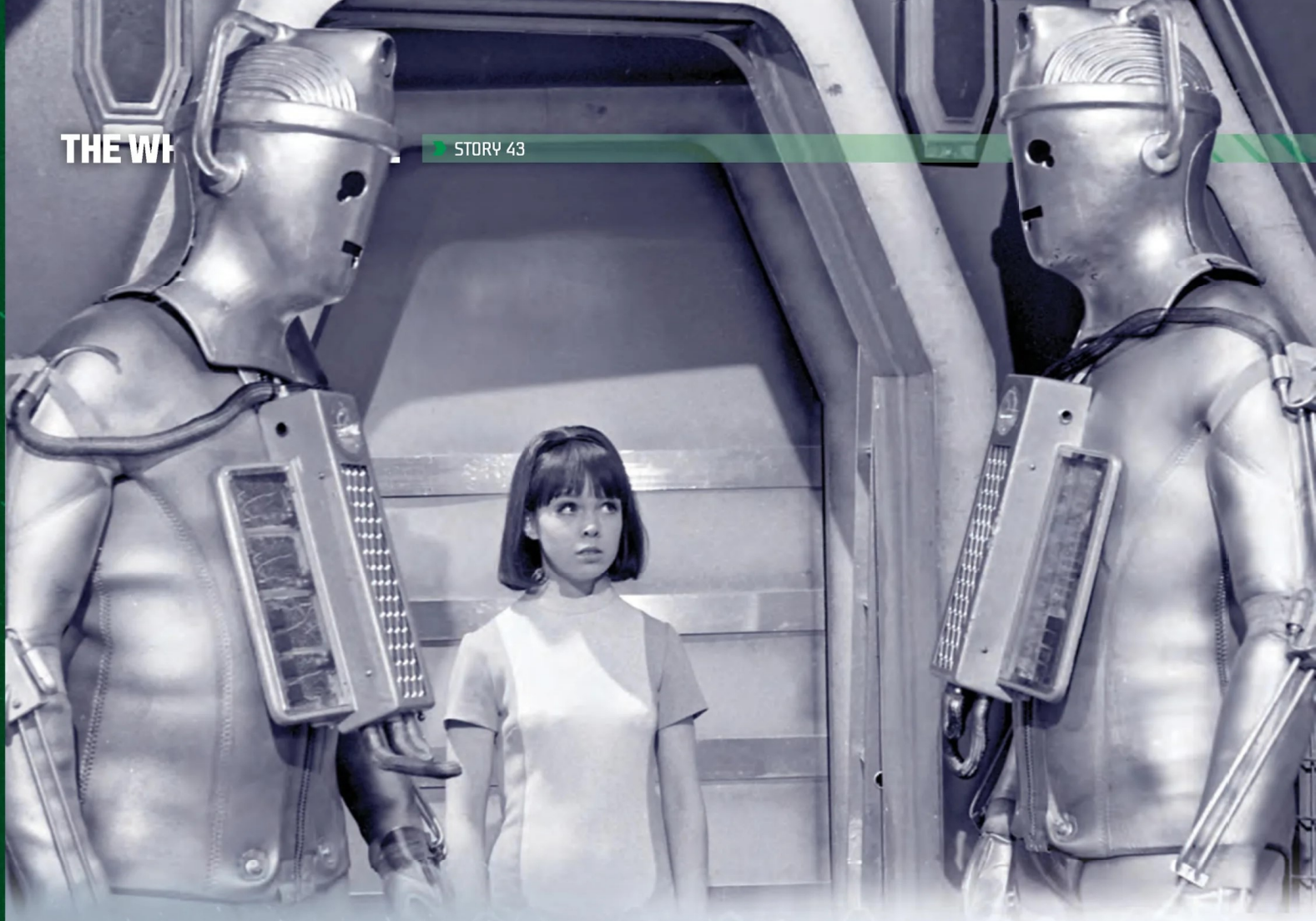
Being the day before her first appearance as Zoe, a special photocall was held for Padbury in Riverside 1 on Friday 3 May, the venue for recording of Episode 5. In publicity material, Zoe was described as a 'fifteen year old astronaut'. Another photocall of Padbury in costume was also conducted on a building site adjacent to the studios and the Thames, with the actor shown in front of burning debris. The formerly abandoned Cybermen scenes for Episode 3 were recorded at a special insert session between 5.30pm and 6pm.

Although it had been planned to record Episode 5 on 625-line videotape as usual, in the event the camera output from the evening was shot on 35mm film and edited as a film recording. The episode opened with a new performance of the reprise, after which the image of the Doctor and Jamie was relayed from the loading bay set to the visphone in the operations room (later to show both Flannigan in the power house and Gemma in the oxygen supply room).

Run-ons in recording allowed smoke to be inserted into a dummy Cybermat 2, and another planned so that the dummy of Cybermat 1 could be pulled into a wall on a nylon thread and the light halo effect then superimposed over it; as the light flared the dummy was removed to make it appear as if the Cybermat had vanished. For the scene in which Vallance shoots Laleham in the power house, a recording run-on allowed the oscilloscope trace to be set up between the blaster and Goldie; the same technique was then used to show the



Below: Tanya consults commuications officer Leo Ryan.



Above: The Cybermen play statues with Zoe.

Cyberman giving Flannigan instructions. For the death of Gemma Corwyn, a recording break was scheduled which allowed Anne Ridler to swap costumes with stuntwoman Dorothy Ford, who then performed a fall down the steps leading to the oxygen supply room. The episode ended with the closing titles rolling over the meteorites approaching the camera in a film sequence.

As rehearsals for the final episode began on Monday 6, the closing scenes showing Casali calling Earth Control were being rewritten. Like Episode 5, Episode 6 was also shot as a 35mm film recording, but this had been planned as a way of easing the editing of the final programme which was to be recorded out of sequence around scenes in which Padbury, James Mellor (playing Flannigan) and Hines appeared in spacesuits, allowing for costume changes.

Studio work for *The Wheel in Space* ended at Riverside 1 on Friday 10 May. Ridler had not been hired for the episode, but photographs of the actress in costume lying dead on the set had been taken the previous week and blown up into captions. One of these was shown on the operations room visphone (Whitaker's script had suggested a shot of 'the legs of a woman in identifiable costume of Nell Corwyn can be seen on the floor, face turned away'). Later, when Jamie and Zoe found her corpse, a second caption was shown and one of the female extras lay on the floor with her face out of shot.

The first out of sequence recording for the episode came after Padbury changed out of her spacesuit, and Mellor donned his own, skipping a number of scenes where Jamie was required to be changed out of his spacesuit. After the struggle in the loading bay had been recorded, there was a break for Hines to remove his suit, whereafter the earlier scenes were recorded.

A recording break early in the episode allowed the radar screen in the operations room to be replaced by the 'alien ship screen' and also to fasten the Kirby wires which, worn by Michael Turner, allowed Bennett to be picked up and thrown down the corridor by a Cyberman. The superimposed oscilloscope trace was used over the scene in which Vallance is given his orders and also over the photographic portraits of Tanya, Ryan, Jarvis, Zoe and the Doctor relayed to the Planner. Smoke and light were placed over the film of the Cybermen in space; the positive/negative effect was also used on the film of the Cybermen being repelled. For the scenes in which the Doctor holds the Cybermen at bay, a spark was superimposed over the first Cyberman.

Summer break

A final break was held before the concluding TARDIS scene; a minimal set was used. Material from *The Evil of the Daleks* Episodes 1 and 2 was shown on the TARDIS monitor, after which the closing credits rolled over a shot of the rapt Zoe. Clearance had been given to use the footage on Thursday 4 April. Earlier, on Wednesday 27 March, in accordance with the scripted conclusion to the serial, Peter Bryant arranged for a repeat of *The Evil of the Daleks* to run over the nine weeks bridging the summer break in the series' transmission (it had been decided to hold *The Dominators* and *The Mind Robber* over to the next series, and a two-week break for Wimbledon coverage had been scheduled during July).

As recording on *The Wheel in Space* concluded, Troughton voiced his concerns about the quality of the scripts to Bryant. The actor felt that the stories needed to have greater depth, and also that new monsters needed to appear. Troughton still liked the Cybermen and was pleased that Sherwin was developing *The Invasion* [1968 – see Volume 13] as a pilot to reformat the series, with the Doctor involved in more cost-effective and action-orientated serials set in an England of the near future, and working alongside the Colonel Lethbridge-Stewart and Professor Travers characters last seen in *The Web of Fear*. ■



Below: Jamie and 'Doctor John Smith'.

PRODUCTION

Mon 18 - Tue 19 Mar 68 Ealing Film Studios: Rocket Control Room/Rocket Corridor/Rocket Second Section

Wed 20 Mar 68 Ealing Film Studios: Rocket Control Room/Rocket Corridor/Power Room

Thu 21 Mar 68 Television Centre: Puppet Theatre: Model filming

Fri 22 Mar 68 Ealing Film Studios: Space/Loading Bay

Fri 5 Apr 68 Lime Grove Studio D: Episode 1

Fri 12 Apr 68 Television Centre Studio 3: Episode 2

Fri 19 Apr 68 Television Centre Studio 1: Episode 3

Fri 26 Apr 68 Television Centre Studio 3: Episode 4

Fri 3 May 68 Riverside Studio 1: Episode 5/Episode 3 (remount: Rocket Control Room)

Fri 10 May 68 Riverside Studio 1: Episode 6



'TRIMS WERE MADE TO EPISODE 3 TO BRING IT DOWN TO 25 MINUTES IN LENGTH.'

Post-production

Right: Wheel crew Ryan, Lernov and Duggan.

A number of trims were made to Episode 3 to bring it down to 25 minutes in length: the opening of a scene in the operations room was cut to remove Casali picking up signals on Band 18 from the Hercules star cluster, and a scene in the power room was excised entirely: Rudkin entered the room expecting to find Duggan, but there was nobody about. He answered an intercom call from Vallance, who said that the bernalium stock was transferred to the capacitor bank room a few weeks ago. ■



Publicity



Left: A publicity shot of Wendy Padbury as Zoe.

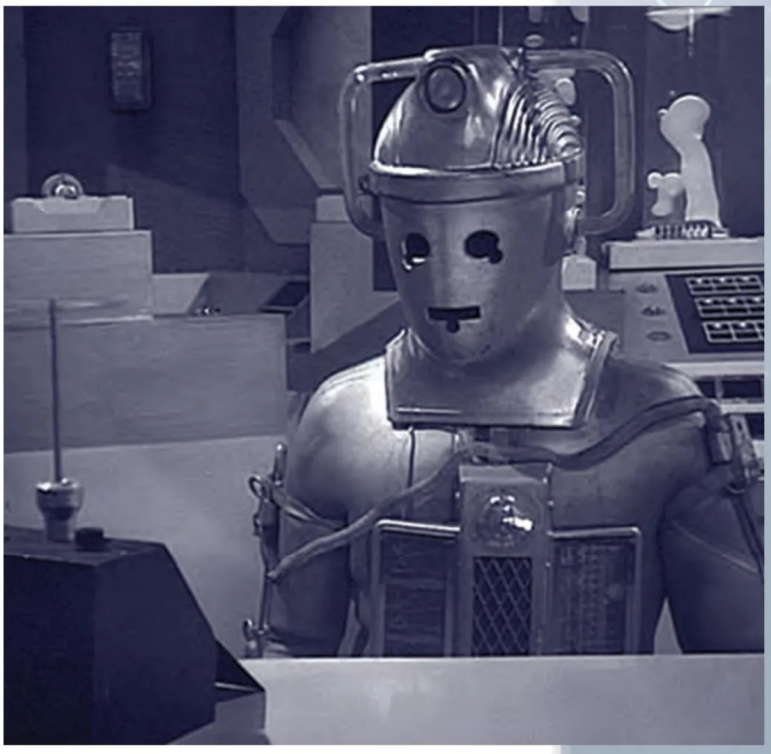
- With the Cybermen about to return to BBC1 in *The Wheel in Space*, host David Coleman covered the original violence controversy from *The Tomb of the Cybermen* again in a round-up edition of BBC1's viewer feedback programme *Talkback* on Sunday 14 April.

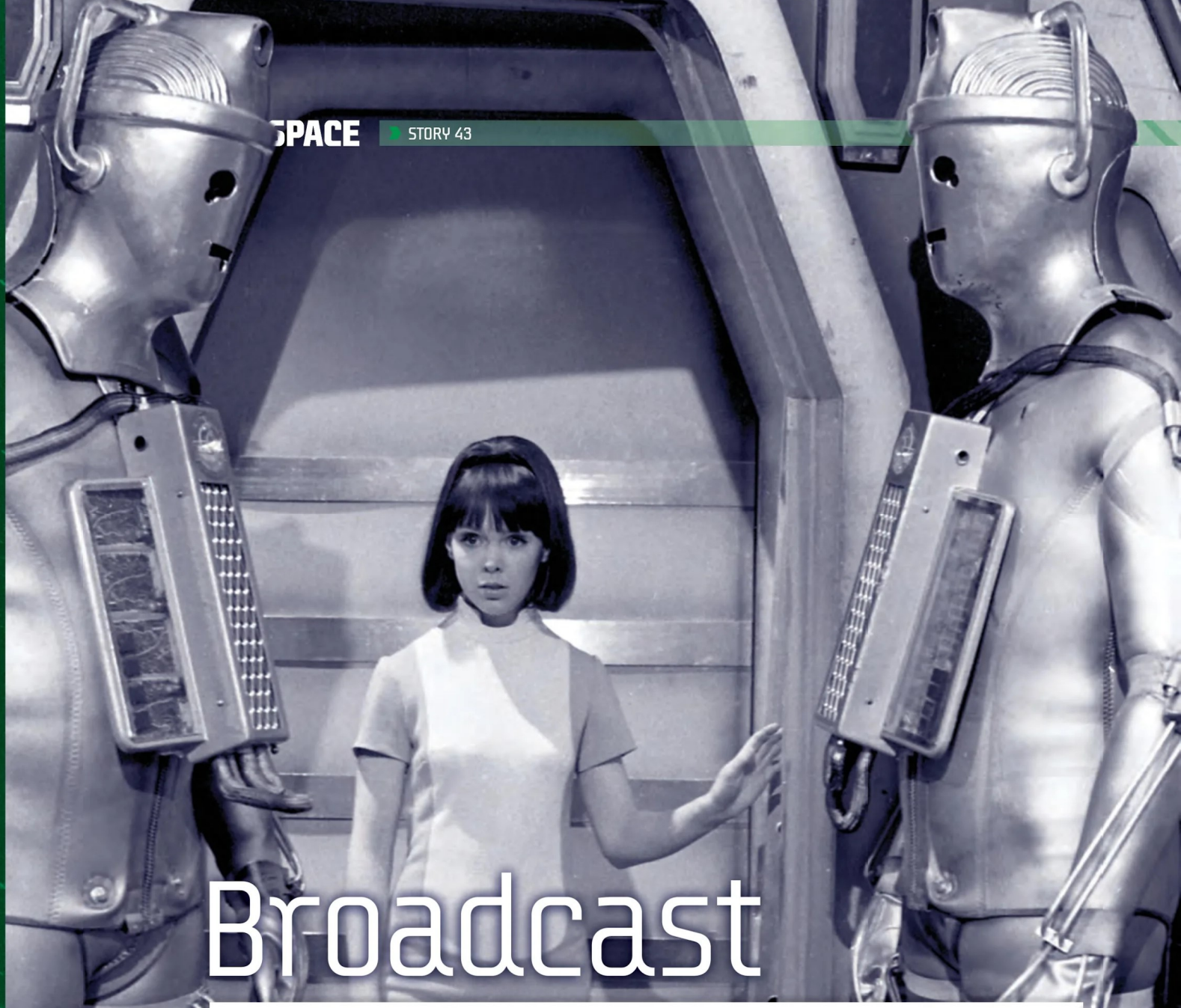
- BBC1 broadcast a 43-second videotape trailer for Episode 1 on Saturday 20 April, directly after Episode 6 of *Fury from the Deep*; it was narrated by Daniel Christian. The *Radio Times* programme listing for Episode 1 included a piece of black-and-white artwork of two Cybermen and Cybermat by 'Russell', and a shot of Patrick Troughton from *The Power of the Daleks* (thus the involvement of the Cybermen was not kept a surprise).

- The *Radio Times* listing for Episode 2 on Thursday 2 May included a small shot of Wendy Padbury from her photocall in Hammersmith Park. Having only just departed from *Doctor Who* at the start of *The Wheel in Space*, Deborah Watling was still well known to young BBC1 viewers when she appeared along with her sister Dilys to answer viewers' letters on film for *Junior Points of View* on Friday 3 May.

- The *Daily Mirror* promoted the serial with Jack Bell's article *The Men Behind the Monsters* on Saturday 18 May, discussing the monsters (including the forthcoming Quarks) and the effects with Martin Baugh and visual effects designer Bernard Wilkie.

Below: Receiving new orders.





Broadcast

- Generally, *The Wheel in Space* ran opposite reruns of the 1950s swashbucklers *Sword of Freedom* and *William Tell* (ATV London), the Australian cartoon *Arthur! and the Square Knights of the Round Table* (ABC, Grampian), *Mad Movies* (ABC), *Captain Scarlet and the Mysterons* (Southern), *Casper the Friendly Ghost* (Anglia), *Gigantor* (Grampian), *Adventures of the Seaspray* (Border, TWW), the Australian series *Skippy* (Tyne Tees), *The Forest Rangers* (Scottish), *Just Jimmy* (Westward, Channel), *Mr Piper* (Ulster) and *Flipper* (Border).

- To promote Wendy Padbury's début in Episode 2, the *Daily Mirror* ran one of the Hammersmith publicity shots on Saturday 4 May under the title *Space girl Wendy tries on the latest look in way-out fashion* which emphasised the catsuit which she would be wearing in the serial. The *Daily Mail* similarly covered the 'super-girl's' début that night with a picture of Wendy Padbury in Brian Dean's guide to the weekend viewing.

- At the BBC Programme Review Board meeting on Wednesday 8 May,

Episode 2 of the serial was welcomed by controller of television programmes Huw Wheldon while Aubrey Singer, the head of features group, felt that the birth of the Cyberman "had been superb".

- Frazer Hines appeared on the cover of the Saturday 11 May issue of the teenage music magazine *Fabulous 208* in connection with a piece about his fellow Corona Stage School pupil Sheila White.

- Episode 6 scored a Reaction Index of 62, the highest since the first episode of *The Dalek Invasion of Earth* four years earlier.

- Coverage of the FA Cup Final on Saturday 18 May forced Episode 4 into a later slot on BBC1, replacing *The Dick Van Dyke Show*; Episode 4 was the highest-rated episode of the season. It reached the top 30 programmes against the music and variety show *Time for Blackburn!* on most of the ITV regions and the sitcom *Just Jimmy* relayed from ABC to Border, Ulster and the TWW emergency service. From Monday 20 May, the region previously operated by the bankrupt TWW was taken over by Harlech, the new ITV franchise; the US science-fiction series *Lost in Space* was scheduled against *Doctor Who* in this area.

- Two weeks after the earlier postponement, on Saturday 1 June a similar circumstance – coverage of an England/West Germany football match in *Grandstand* – affected Episode 6. The episode was scheduled later than usual; even so, the programme was still transmitted slightly later than billed and again aired generally against *Time for Blackburn!* on most regions with a few stations relaying *Just Jimmy* from ABC.

- On Tuesday 9 July, a BBC Audience Research Report on *The Wheel in Space* Episode 6 indicated that it was seen by 13 per cent of the population (slightly behind the 13.5 per cent watching ITV); the report was generally positive with special praise for Troughton, Hines and the spacewalk scenes. However, it was noted that the series was becoming repetitive, needed new enemies other than the Daleks and Cybermen, and was over-reliant on pseudo-technical jargon. A similar complaint was registered by *Junior Points of View* on Friday 7 June (recorded on Thursday 6) when one young viewer had commented: "Daleks, Cybermen and Yeti – that's all we get on *Dr Who* now... it's the same every week, week after week... They are



Below: The Doctor and Jamie make a new friend.



Above:
Zoe is ready for a life of adventure.

back repeating what they did before..." The edition also had calls for Doctor Who to be made Prime Minister.

- The serial was sold abroad as 16mm film recordings. It was purchased by ABC in Australia in March 1969, screened with a 'G' rating (Episode 4 was cut to remove Duggan's death) from April to June 1969 and repeated in August/September 1970.
- It was also sold to Hong Kong, Singapore and New Zealand throughout 1970; New Zealand broadcast it from July to September 1971. Later purchases were by Gibraltar in 1973 and Nigeria, which broadcast the serial in 1975.
- BBC Enterprises was still marketing the serial in 1974, by which time the BBC Archives only retained 35mm prints of Episode 6. These prints were both an incomplete, badly edited 'scratch' print and the transmission print. A 16mm print of Episode 3 was returned to the BBC by David Stead in May 1984. Stead acquired the film from a collector in Southampton as the result of a newspaper advertisement he had placed in February 1983. The material excised from Episode 4 in Australia subsequently resurfaced late in 1996.
- In May 2002, censorship cuts made to 16mm film prints were located in New Zealand including an eight-second extract of Flannigan fighting with Armand and Vallance in Episode 5.

ORIGINAL TRANSMISSION

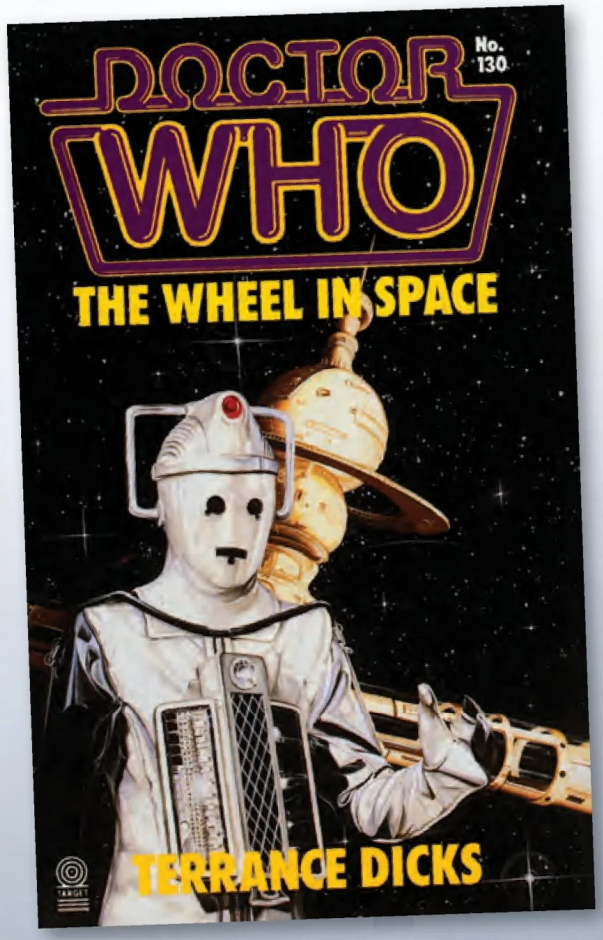
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 27 April 1968	5.15pm-5.40pm	BBC1	23'47"	7.2M (40th)	57
Episode 2	Saturday 4 May 1968	5.15pm-5.40pm	BBC1	22'50"	6.9M (59th)	60
Episode 3	Saturday 11 May 1968	5.15pm-5.40pm	BBC1	24'25"	7.5M (40th)	55
Episode 4	Saturday 18 May 1968	6.00pm-6.25pm[1]	BBC1	24'14"	8.6M (28th)	56
Episode 5	Saturday 25 May 1968	5.15pm-5.40pm	BBC1	21'55"	6.8M (44th)	57
Episode 6	Saturday 1 June 1968	6.05pm-6.30pm[2]	BBC1	23'10"	6.5M (51st)	62

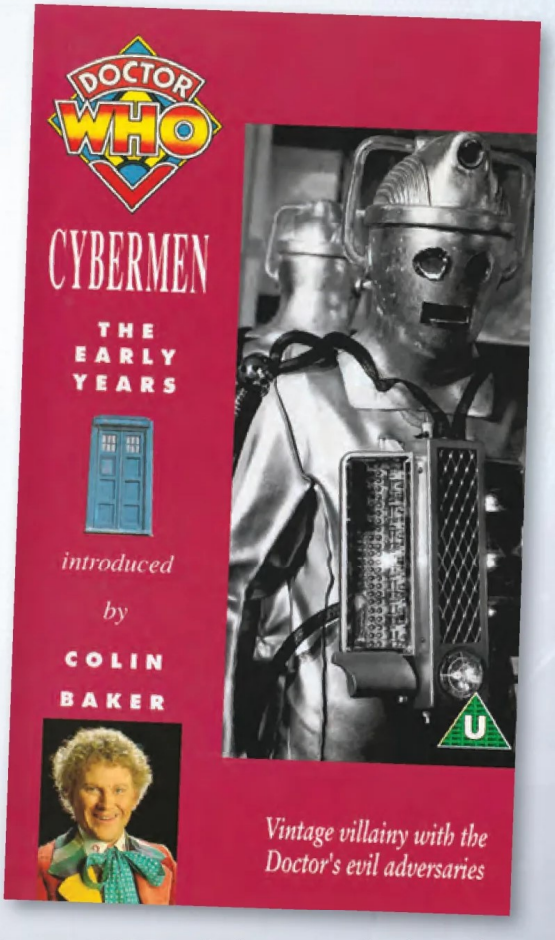
[1] Scheduled for 5.25pm-5.50pm
[2] Scheduled for 6.00pm-6.25pm

Merchandise

The BBC publicity postcard of Wendy Padbury from the series featured a shot of Zoe from *The Wheel in Space*.

Some of the special sound for the serial later appeared on a 1969 LP from the Standard Music Library entitled *Electronic Music*; *Servo Robot* became *Whirring Menace*, *Floating Through Space* was named *Souls in Space* and *Alien Ship Music* was retitled *Time Capsule*, all credited to 'Nikki St George', an alias for Brian Hodgson. This was resissued on vinyl as *Electronics* by Silva Screen in August 2017 and also comprised much of the CD and LP *The Tomorrow People: Original Television Music* from Trunk Records in April 2006.





Left: *Cybermen: The Early Years* featured *The Wheel in Space*'s surviving episodes.

Far left: Novelisation with a cover by Ian Burgess.

Files Magazine's *Spotlight on Doctor Who: The Wheel in Space* was published in the USA by Schuster & Schuster in 1986.

Terrance Dicks novelised the scripts as *Doctor Who – The Wheel in Space*, published in hardback by WH Allen in March 1988 with a paperback edition, book no 130, from Target that August. The cover was by artist Ian Burgess.

A BBC Special video, *Cybermen – The Early Years,* was released in July 1992. It



Right: BBC Radio Collection off-air soundtrack of *The Wheel in Space*.

included Episodes 3 and 6 of *The Wheel in Space*. These same episodes of *The Wheel in Space* (with commentary by Derrick Sherwin and Tristan de Vere Cole on Episode 6) were included on the BBC DVD *Lost in Time* box set in November 2004. The extras on this release included a documentary about *Doctor Who*'s missing episodes and the remaining clips from *The Wheel in Space* Episodes 4 and 5.

Censored clips cut from the New Zealand broadcasts appeared on the DVD of *The Seeds of Death* [1969 – see Volume 14] in February 2003.

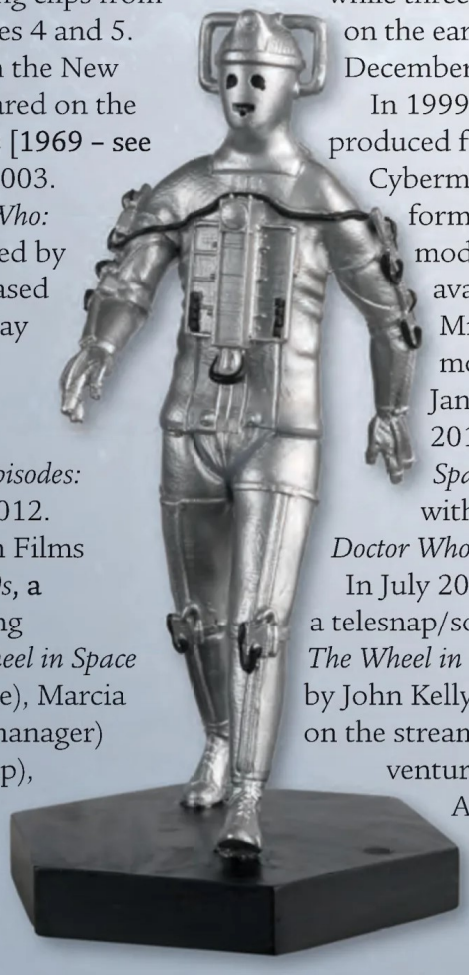
CD soundtrack *Doctor Who: The Wheel in Space*, narrated by Wendy Padbury, was released by BBC Audiobooks in May 2004. The soundtrack to *The Wheel in Space* was also released as part of AudioGO's *The Lost TV Episodes: Collection Five* in August 2012.

In March 2017, Fantom Films released *WhoTalk: Cyber60s*, a two-disc CD set containing commentaries for *The Wheel in Space* from Wendy Padbury (Zoe), Marcia Wheeler (assistant floor manager) and Sylvia James (make-up), moderated by Toby Hadoke.

BBC Enterprises' CD *30 Years at the Radiophonic Workshop*, released in July 1993, included the following tracks from *The Wheel in Space*: *Cybermats Attracted to Ship*, *Start of the Cyber Invasion*, *Birth of Cybermats* and *Cybermat Killed by Special Sound*. BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* was released in May 2000 and it included the following tracks from *The Wheel in Space*: *Lead-In to Cyber Planner*, *Cyber Planner Background*, *Cyberman Stab & Music*, *Rocket Stab*, *Birth of Cybermats*, *Cybermats Attracted to Wheel*, *Rocket in Space*, *Interior Rocket (Suspense Music)*, *Servo Robot Music*, *Wheel Stab*, *Cosmos Atmosphere*, *Alien Ship Music*, *Jarvis in a Dream State*, *Floating Through Space*, and *2 Stabs*. These tracks were also included on Silva Screen's 11-CD edition of *Doctor Who – The 50th Anniversary Collection* in September/November 2014 while three of the pieces had featured on the earlier four-CD edition in December 2013.

In 1999, Head Up Display produced full-size *Wheel in Space* Cyberman helmets available in kit form or completed. 1:3 scale model Cybermats were also available that year. Harlequin Miniatures issued metal models of a Servo Robot in January 1999. In September 2016, a figurine of a *Wheel in Space* Cyberman was available with issue 80 of Eaglemoss' *Doctor Who Figurine Collection*.

In July 2017, it was announced that a telesnap/soundtrack reconstruction of *The Wheel in Space* was being assembled by John Kelly and Mark Ayres for release on the streaming service BritBox, a venture partly owned by BBC America. This was released in October 2017. ■



Right: Eaglemoss' figurine of a *The Wheel in Space* Cyberman.

Cast and credits

CAST

Patrick Troughton Dr Who[1]
Frazer Hines Jamie

with

Michael Turner Jarvis Bennett
Anne Ridler Dr Gemma Corwyn [1-5]
Eric Flynn Leo Ryan
Deborah Watling Victoria [1]
Wendy Padbury Zoe [2-6]
Freddie Foote Servo Robot [1]
Clare Jenkins Tanya Lernov
Donald Sumpter Enrico Casali
Kenneth Watson Bill Duggan [2-4]
Michael Goldie Elton Laleham [2-5]
Derrick Gilbert Armand Vallance [2-6]
Kevork Malikyan Kemel Rudkin [2-3]
Peter Laird Chang [2-4]
James Mellor Sean Flannigan [2-6]
Jerry Holmes Cyberman [2-6]
Gordon Stothard Cyberman [3-6]
Peter Hawkins, Roy Skelton Voices [3-6]

[1] Credited on Episode 2 but does not appear



UNCREDITED

Gordon Pitt, Angela March, Dorothy Su, Harry Fielder, Yinka Adebeyi, John Taylor, Kedd Senton Crew of Wheel inc Double for Dr Gemma Corwyn
Chris Jeffries Double for Dr Who
Ken Gibson Double for Jamie
Roy Skelton Wheel Voice
Dorothy Ford Stuntwoman/Double for Dr Gemma Corwyn
Tony Harwood Cyberman
Peter Hawkins Earth Control Voice

CREDITS

Written by David Whitaker
from a story by Kit Pedler
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Special Sound by Brian Hodgson,
BBC Radiophonic Workshop[2]
Special Effects Designed by Bill King[3]
Costumes: Martin Baugh[3]
Make-up: Sylvia James[3]
Lighting: Mike Jefferies[3]
Sound: John Holmes[3]
Film Cameraman: Jimmy Court [1,6]
Film Editor: Ron Fry [1,6]
Story Editor: Derrick Sherwin
Designer: Derek Dodd
Producer: Peter Bryant
Directed by Tristan de Vere Cole

[2] Credited on Episodes 1 and 6 only. BBC Radiophonic Workshop credited for Incidental Music on Episode 1 in *Radio Times*
[3] Credited on Episode 6 only

Left: The good companions.

Profile

WENDY PADBURY

Zoe Heriot

Wendy A Padbury was born in Stratford-upon-Avon on 7 December 1947. Her father was a draughtsman, her mother (maiden name Sharlott) a housewife. Wendy's older sister Janet later became a nurse.

Dreaming of becoming a ballet dancer, young Wendy won a scholarship to the Royal Ballet School aged 10, only to discover she had mildly flat feet.

Undaunted, she next took elocution lessons to lessen her Birmingham accent, which led onto Saturday morning acting classes. In July 1963 she took part in Alcester Grammar School's production of *Twelfth Night*, providing what *The Stage* called a "pert and appealing Viola".

At 15, she wrote impatiently to drama schools, unaware most didn't take students until after their school studies. When the Aida Foster Stage School wrote back, Padbury left school – without sitting a single O-level – and came to London to study.

The school taught dance and drama but also ran an agency seeking work for students. By Christmas 1963 she had already taken three jobs, including modelling children's swimwear for Marks and Spencer at the Olympia Boys & Girls Exhibition.

Her TV début came in a film for BBC arts magazine *Monitor* broadcast 22 December 1963. Accompanying a report on Johnny Dankworth's jazz LP *What the Dickens!*, she portrayed Little Nell (without dialogue) while walking around London streets.

The following year she was an urchin in the chorus of Anthony Newley's much-hyped *The Roar of the Greasepaint – the Smell of the Crowd*, alongside fellow Foster girl and future musicals star Elaine Paige. The show opened in Nottingham August 1964, with numerous UK dates thereafter, but failed to make the West End. The musical had starred comic legend Norman Wisdom, and soon Padbury was playing his niece in one his TV shows.

Aida Foster also gained Padbury a place in Rediffusion's TV talent show *Search for a Star*, reaching the final, whch aired on 14 December 1964.

Her big break came at 17 in ATV's new Midlands motel soap opera *Crossroads* as Meg Mortimer's 14-year-old foster daughter Stephanie 'Stevie' Harris from summer 1965 to spring 1966. At just five feet tall, this cast the die for juvenile roles, which the petite actress performed for decades.

She joined Brian Rix's rep company for a run of farces in the West End's Garrick Theatre during 1967, two being televised by the BBC. For Ray Cooney's *Stand by Your Bedouin!* (televised 10 April 1967), Padbury played, believe it or not, an 'Arab Boy King'.



Below: A publicity shot of Wendy Padbury.



She was Yvonne Wilby in *Uproar in the House* (broadcast 16 June) and also appeared in *Let Sleeping Wives Lie* (1967).

For her film début in *Charlie Bubbles* (1967), she passed through Newport Pagnell service station's café, appearing alongside stars Albert Finney and Liza Minnelli.

Further television work included ITV's Christmas Day 1967 panto *Aladdin* and *The Dickie Henderson Show* (aired 10 January 1968).

The Aida Foster school would close in 1970, but Foster herself continued to act as an agent for its alumni, including Padbury, and put her forward for the new *Doctor Who* companion role in early 1968.

Zoe, a logical-thinking, computer librarian of the future, was developed from January 1968, with Peter Ling, writer of *The Mind Robber* [1968 – see Volume 13], and *Crossroads* co-creator, coming up with the name.

After rounds of interviews and tests, Padbury was offered the part but at the same time also won a movie role in *The Prime of Miss Jean Brodie* (1969) and agonised for 48 hours over which to take. She was contracted for 12 initial episodes of *Doctor Who* on 27 February 1968.

Her first photocall took place in Hammersmith Park on 14 March and she sat in the gallery for Deborah Watling's final studio session on *Fury from the Deep* [1968 – see page 6] on 29 March. On 16 April a photo session was staged at Padbury's flat in Holland Park, with a press release giving Zoe's age as 15. Padbury stated: "I play a Space Age super-girl, a sort of human computer who is good at everything."

A photocall on 3 May 1968, on set at Riverside Studios and outside by Hammersmith Bridge, saw Padbury dressed in her pink-and-white uniform for *The Wheel in Space*. Taken during Episode 5's recording, pictures appeared in the following day's newspapers to mark her screen début in Episode 2.



Above: Wendy Padbury and Frazer Hines in *The Wheel in Space*.

Padbury reflected on Zoe with *Doctor Who Magazine*'s Richard Marson in 1987: "I liked her to start off with, because I think she was slightly different from a couple of the others, who screamed a lot. She was an astrophysicist and was supposed to know what was what – she was fairly intelligent. I used to like scenes with the Doctor and Jamie and they would be panicking and Zoe would be saying, 'Now, don't worry, Doctor – leave it to me. No – don't touch that, I'll do it. Sadly, I think, with each consecutive story it was watered down, until I became a screamer again."

Zoe became well-known for her futuristic fashions, including a PVC jacket and mini skirt for *The Krotons* [1968/9 – see Volume 13] and a sparkly silver catsuit for *The Mind Robber* and *The Invasion* [both 1968 – see Volume 13]. Padbury wore a partial hairpiece in the role.

She became very close to her co-stars, even though they subjected 'Padders' to endless practical jokes. Frazer Hines took her clubbing to London's hottest nightspots. When Patrick Troughton decided to quit the programme, an offer was made for Padbury to stay on but she felt it seemed the right time to leave. It was thus the end of an era when Padbury and the team recorded their final episode of *The War Games* [1969 – see Volume 14] on 12 June 1969, aired on 21 June.

Soon she was back in the theatre, appearing with David Jason in *The Wizard of Oz* (1969, Bromley New), as a bespectacled schoolgirl in *Wait Until Dark* (1969, Duchess) and assuming the title role in *The Adventures of Alice* (1969/70, Chester Gateway).

She hosted children's puzzle show *Score with the Scaffold* (1970) with the Liverpudlian novelty pop act The Scaffold, before finding further TV acting work. She appeared in *Z Cars* (1971) and in Granada's *Seasons of the Year* play *The Three Graces* (14 June 1971), co-starring none other than Frazer Hines. She played Sue Craig in Southern's popular junior espionage adventure series *Freewheelers*, appearing in the show's fifth, sixth and eighth seasons from 1971-3. She also made a film appearance in cult folk horror *Blood on Satan's Claw* (1971).

Stage work included playing schoolgirl Ursula alongside former Monkees singer Davy Jones in a tour of *Forget-Me-Not Lane* (1971/2), and as Wendy in *Peter Pan* (1972/3, Coliseum, London).

Padbury married comedy actor Melvyn Hayes in early 1974 and they had two daughters, Joanna (born 1974) and Charlotte (born 1977). The family unit also included three children by Hayes' previous marriage.

Opting to work less to raise her family, occasional TV appearances included *Crown Court* (1974), *Jackanory Playhouse: The Emperor's Nightingale* (1975) and sitcom *The Many Wives of Patrick* (1976).

She presented much TV for younger children, including *You and Me* (1976),

and schools programmes *Merry-Go-Round* (1976/7) and *Over to You*. In BBC Schools show *Watch* (1979) she took perhaps her most unlikely role in a film of David and Goliath – playing David!

Theatre work was more disruptive to family life but she starred with John Inman in *Charley's Aunt* (1979, Adelphi/Cardiff/Yvonne Arnaud, Guildford). Later came stage runs of *Superted and the Comet of the Spooks* (1986) including at the New Theatre, Cardiff. She played Blotch, sister to Spotty Man, played by Jon Pertwee. Husband Melvyn also starred in the show; Padbury had always joked that if they worked together their marriage would break up. Unfortunately this proved true and they divorced in 1987.

She bounced back as radio reporter Rosemary Roberts in half a dozen episodes of *Emmerdale Farm* (1987). Reunited with Frazer Hines, a press call for the pair highlighted their *Doctor Who* connection.

She next appeared in West End stage farce *No Sex Please, We're British* (1987, Duchess), sadly, as she later joked, closing the show after 16 years! Other theatre work included *The Division Belle* (1989, Theatre Royal, Margate).

An episode of *The Bill* (1991) proved to be her last TV acting appearance, finding the impersonal nature of modern shooting was no longer fun. She became an actors' agent in 1992, with Colin Baker, Nicholas Courtney and Mark Strickson among her clients. She later discovered future Eleventh Doctor Matt Smith in a National Youth Theatre production of *The Master and Margarita* (2004) and signed him up.

Padbury (along with Bernard Cribbins) has the distinction of playing two *Doctor Who* companions in differing media, having been Jenny in *Doctor Who* stage show *Seven Keys to Doomsday* (1974, Adelphi). She reprised Zoe in *The Five Doctors* [1983 – see Volume 37].

She took part in satellite channel BSB's *Doctor Who Weekend* in 1990, but temporarily retired from *Doctor Who* appearances and interviews in 1999, feeling she had nothing left to say and also given her intense workload as an agent.

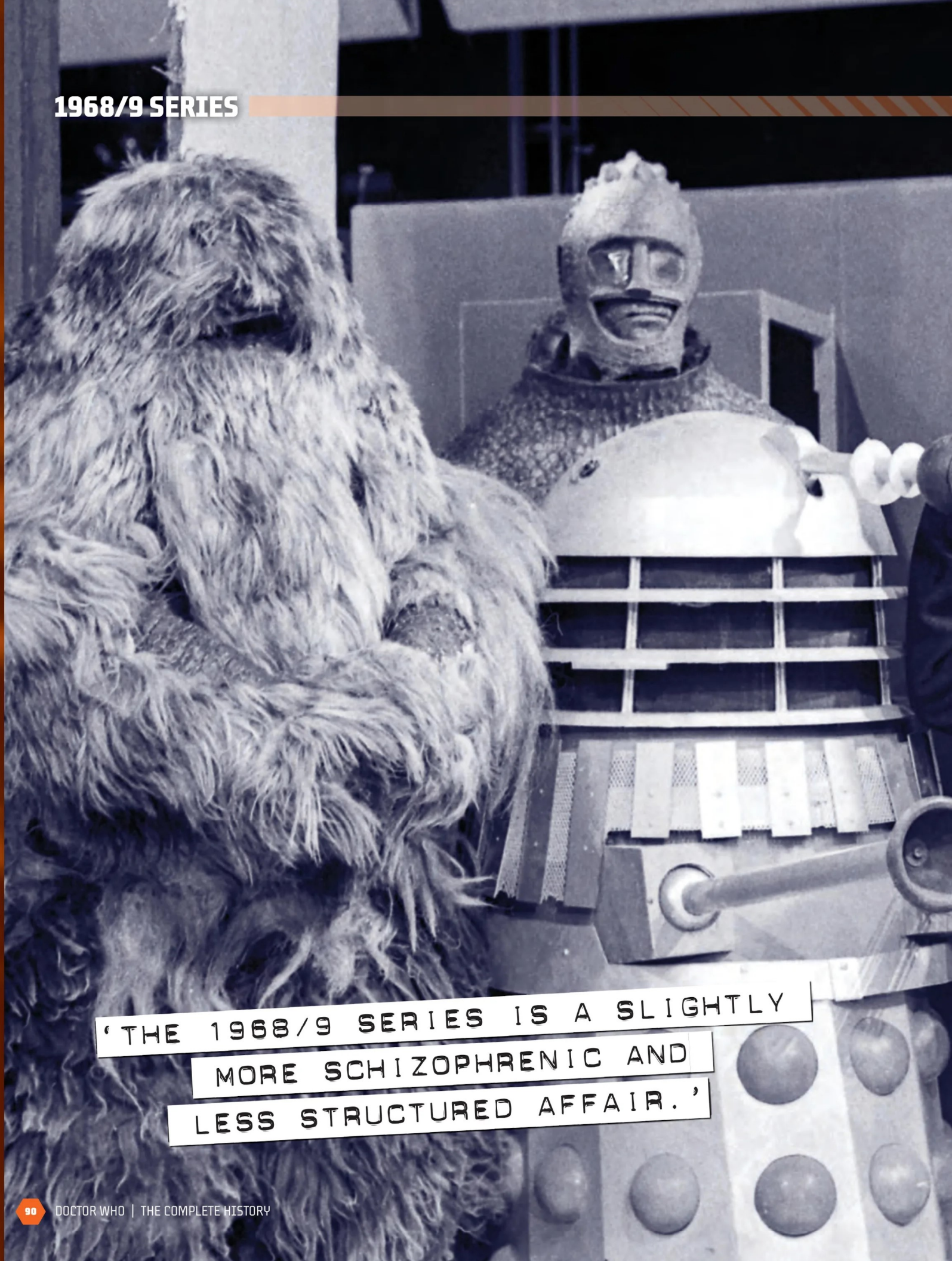
A brief return to acting came with independently made supernatural video thriller *Soul's Ark* (1999), starring with Colin Baker and Carole Ann Ford.

Having guested as Dr Baynes in Big Finish audio release *Davros* (2003), she first reprised Zoe in the *Companion Chronicles* release *Fear of the Daleks* (2007), playing the character many times since in various series including the *Lost Stories* series. Daughter Charlie Hayes became a successful actress and played her mum's role of Jenny in Big Finish's adaptation of *Seven Keys to Doomsday* (2008). Hayes also appeared alongside her mother in releases *The Memory Cheats* (2011), *The Uncertainty Principle* (2012) and *Lords of the Red Planet* (2013).

Living in Streatham, South London for a time, she married second husband Simon Gerard in the late 1990s. She later retired to the south of France and despite relocating, regularly attended conventions and contributed to DVD commentaries and extras. ■



Left: With Frazer Hines in 1983's *The Five Doctors*.



'THE 1968/9 SERIES IS A SLIGHTLY MORE SCHIZOPHRENIC AND LESS STRUCTURED AFFAIR.'



1968/9 series

When we first meet the Doctor's own people in the final episode of the 1968/9 series of *Doctor Who*, we are told that they can "live forever, barring accidents". While this turns out to have been something of a generalisation, "barring accidents" seems to have been something the production team didn't quite manage to do during the making of Patrick Troughton's valedictory year.

The previous series had been a fairly consistent run of stories for *Doctor Who*. All but one of its adventures was a six-parter, all but one featured a memorable alien menace and, arguably, all but one followed the 'base under siege' format (one major set – part of an industrial complex overseen by an unstable commander – threatened by an invading horde of monsters). The 1968/9 series is a slightly more unpredictable and less structured affair. Stories vary from four to 10 parts, throwing in two five-parters – there was only ever one more – and the sole eight-parter in the show's history for good measure. Story length aside, there is also a distinct variety of styles: no two adventures

1968/9 series

- *The Dominators*
- *The Mind Robber* (see Volume 13)
- *The Invasion* (see Volume 13)
- *The Krotons* (see Volume 13)
- *The Seeds of Death* (see Volume 14)
- *The Space Pirates* (see Volume 14)
- *The War Games* (see Volume 14)



Above: An iconic invasion by the Cybermen.

feel the same and so what the show loses in consistency, it gains in variety.

It is fair to say that much of this eclecticism was an unintended symptom of the fraught nature of the show behind the scenes. As is often the case with *Doctor Who*, though, the backstage trauma creates many fine onscreen moments and leads to some important developments in terms of its mythology. While both *The Invasion* [1968 – see Volume 13] and *The War Games* [1969 – see Volume 14] are stretched to breaking point in terms of screen time, both became very important landmarks in the show's history – the former became a template for the following series and the latter culminates in some major revelations about the Doctor's past by taking us to the planet of his own people, the Time Lords. Viewed in context, this visit to his home world, which pits him against his own kind, is a seismic moment... and it needed to be. As the Doctor who had successfully faced off against Daleks, Cybermen, Yeti and Ice Warriors, this second incarnation wasn't going to be easily toppled.

Many of the difficulties endured by the production team during the making of the season inadvertently help the show – it's hard to imagine what the planned extra episode of *The Dominators* [1968 – see page 100] would have given us bar more squabbling between Rago and Toba and a few more scenes of the Dulcians being indecisive. Instead, we get an extra episode tagged onto the beginning of *The Mind Robber* [1968 – see Volume 13] – and it's an episode which is rightly considered

to be a high watermark of the black-and-white era, with its eerie minimalism and surreal atmosphere.

Although this is remembered as the era of monsters, the show's most famous ones are conspicuous by their absence this year – almost. Although the Daleks had apparently been killed off thanks to their creator Terry Nation wanting to take them to America, on transmission this series connected with the previous run of stories with a repeat of *The Evil of the Daleks* [1967 – see Volume 10]. Unusually, this repeat is worked into the show's narrative, with the Doctor introducing the story at the end of the 1967/8 series' *The Wheel in Space* [1968 – see page 48] and, 10 weeks later (because of a two-week hiatus between the repeat's third and fourth episodes), Zoe referring to what she has just seen at the beginning of *The Dominators*, and hoping that she won't encounter creatures as deadly as those. She's in luck: instead of an encounter with the deadliest creatures in the universe attempting to conquer time she instead finds herself captured by a duo of aliens essentially partaking in a City & Guilds course in domination, during which the pupil keeps disobeying the course tutor.





Above: Constant companions – the Doctor and Jamie.

Forget the show's title though, for the big news about *The Dominators* is the robot servants the Quarks, momentarily mooted as the Daleks' replacements. Due to the writers falling out with the producer this never happened, but even so it is hard to imagine the Quarks taking the Daleks' place as Nemesis Number 1. For a start they are merely tools of the Dominators, so for their subsequent adventures they'd need at least one pair of these arguing man-tortoises to control them on what would surely be a catalogue of diminishing returns.

Left: The Quarks make a play for popularity in *The Dominators*.

Ubiquitous foes

More permanent, and cementing their role as the Second Doctor's most ubiquitous foes, are the Cybermen. The spoiler-averse modern viewer might be shocked to learn that even though they don't appear until the end of Episode Four of *The Invasion* (which is the point where many *Doctor Who* adventures finish) their appearance was given away in the *Radio Times'* coverage for Episode One. Move over Dalek Sec Hybrid, get out of town Next Time trailers, in the 1960s



'THE ICE WARRIORS MAKE THEIR SECOND APPEARANCE IN THE SEEDS OF DEATH.'



they were happy to give the game away if they thought it'd put bums on seats – and yeah, that means the Time Lords were mentioned in *Radio Times* before Episode One of *The War Games* had even aired. The past is another country, they do things differently... oh, no they don't.

Ice Warriors

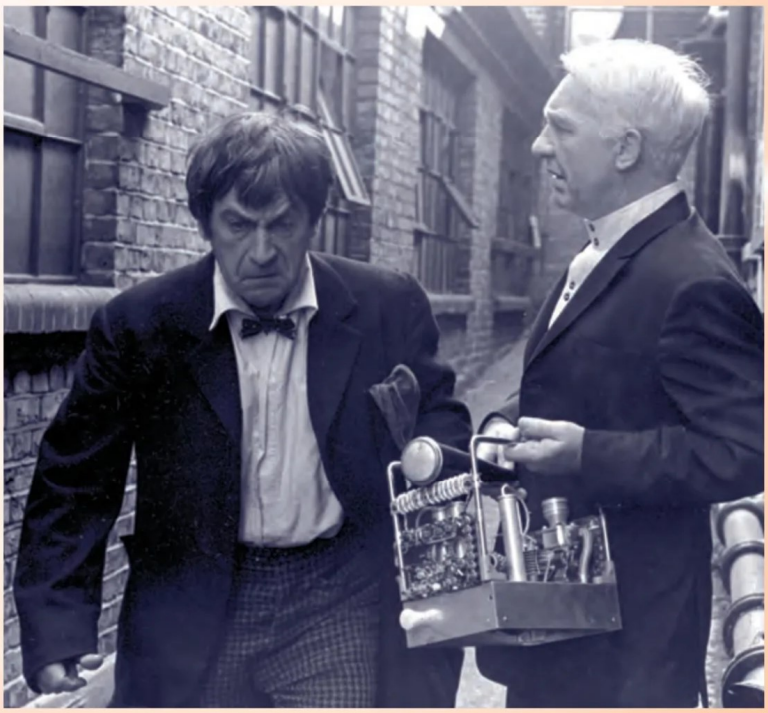
The Cybermen aren't the only old enemies to return – 1967/8 series débutants the Ice Warriors make their second appearance in *The Seeds of Death* [1969 – see Volume 14] ensuring that they remain forever associated with the show, but adding a slimmer commander with a more expressive mouth in order to make dialogue scenes less static between the Doctor and the lead alien. We also get to see one of them – their Grand Marshall – breathing his own air and so bereft of the hissing diction that our atmosphere forces the Martians to do. It shows another facet of these creatures who, by dint of returning as good guys on their next appearance, are one of the more considered and complex alien races featured in the series: not bad for a bunch of actors encased in green latex and fibreglass.

There are shorter-lived foes this year too – the Krotons are stranded crystalline overlords, whose main claim to fame is to be given South African accents by the voice artists playing them in order to add a little bit of political subtext to a story about the exploitation of an indigenous population by powerful alien interlopers. The Land of Fiction has a myriad of threats, from the White Robots and Toy Soldiers to the snake-haired Medusa and the Minotaur, making it a place where terrors ripped from the pages of school books hide in every corner. For the last 16 weeks of Troughton's era though, aside from brief cameos in Episode Ten of *The War Games*, the famed monster era is troubled by precisely no monsters at all.

This could have been a major error had this not also been a year of exemplary human villainy. Kevin Stoney's Tobias Vaughn embodies the philosophical battle between human ingenuity and computerised logic and sustainability. "My body may be cybernetic but my

Left: A Kroton seeks a direction point.

Below: The Doctor battles Tobias Vaughn in *The Invasion*.





Above: The War Lord takes on the Time Lords in *The War Games*.

mind remains human," he insists to the Cyber Planner, demanding that he has his space cake and eats it. He is motivated because he thinks the world is a "mass of uncoordinated and conflicting ideals" and it needs a strong leader (him) to pull it together. He is one of the most compellingly watchable villains the show has ever produced, and having waited a while for one of those, typically, another one comes along pretty quickly in the form of Philip Madoc's purring psychopath War Lord in *The War Games*. He is one of that story's triumvirate of memorable creations, with Edward Brayshaw's ambitious, feline War Chief and James Bree's bizarre human-Dalek rendition of the suspicious Security Chief – illustrating that you don't need men in rubber suits to keep things interesting when you've got committed actors with funky glasses and ambitious facial hair.

The aforementioned battle between man and machine that is embodied by Tobias Vaughn is a recurring theme in the series. The Land of Fiction is the work of a giant computer but it needs a human mind to conjure all of its imaginative contents. Its threat to mankind is that it will turn us into "a string of sausages – all the same". The Krotons use their computers to control the education meted out to the Gonds, while the Doctor and Zoe's attempts to pass the intelligence tests designed to weed out the smartest members of the indigenous population provide an amusing commentary on the differences between the Doctor's scatterbrained intellect and Zoe's logical, computer-like intelligence ("It can be very irritating at times," complains the Doctor).

In fact the battle between logic and humanity is often played out in the

Doctor's dealings with his newest companion. In her début story her prioritising of logic over emotion portrays her as a rather cold, almost dangerously remote individual, but she becomes more complex as she travels with the Doctor. Indeed, it is she who frequently triumphs over computerised conformity. Precocious and intelligent, she is certainly a match for both the computers at International Electromatics and the missile launching technology in *The Invasion*. "Can't we keep her on sir, she's far prettier than a computer," says an impressed Major Branwell in a sign of her worth and the fact that times have changed a tad since 1968.

Scientific advances

Gender politics aside, the late 1960s was a time of great scientific advancement on Earth. Man was to land on the Moon a month after the climax of the series. The great wheeze about *The Seeds of Death* is that this soon to be conquered frontier, and the sort of technology used to achieve said conquest, are seen as quaint and obsolete by the time the events of this story occur. Its characters are instead enchanted by the matter transportation device T-Mat. The old (but for the viewer, current) technology of rockets wins through in the end, as reliance on just one form of transport is shown to be a dangerous folly which facilitates a plan to conquer earth using deadly seed pods that can only be destroyed by rain (presumably the Ice Warriors had a back-up plan for the invasion of Manchester).

If *The Seeds of Death*, with its besieged base, corridor chases and important scientific device is reminiscent of many earlier Troughton tales, then *The Invasion* is more of a throw-forward. It picks up where *The Web of Fear* [1968 – see Volume 11] left off in gradually changing the direction of the show. History shows us that the Cyberman adventure is something of a template for the Jon Pertwee era – the Doctor is backed



Above: Zoe joins the Doctor and Jamie for the 1968/9 series.



Left: Scenes of the future in *The Seeds of Death*.

up by the military force of UNIT, complete with its commanding officer Brigadier Lethbridge-Stewart. Nicholas Courtney makes his second appearance as that character and so completes his apprenticeship before becoming a regular and future series icon. Certain scenes in *The Invasion* even take place in the filming locations later used in *Spearhead from Space* [1970 – see Volume 15] and the big-budget, hardware-heavy production complete with action-packed scenes and many explosions is very much the shape and sound of things to come.

Interestingly, while the Pertwee era to come is famed for its liberal circumspection, the series that precedes his début begins with a story that embodies an entirely different worldview. *The Dominators* is miles away from the received wisdom that *Doctor Who* is a largely liberal show in which violence is mocked and peaceful, intelligent opposition to it wins through. The message of *The Dominators* is simple – love may be all you need, but try using that as a weapon when two grumpy space turtles and their mini-child robots invade and you'll soon be sorry. Especially if you're all wearing dresses. The only Dulcian in whom we invest any hope is the rebellious Cully, who gets his kicks throwing rocks at the bad guys and gleefully defying his dad (who just happens to be the leader of the Dulcian council). If he'd been in the show a year later he'd have been destroying the Silurian base, no matter what the Doctor's misgivings might be. The second incarnation of the Time Lord, however, is



Below: Brigadier Lethbridge-Stewart looks to the future of *Doctor Who*.



Left: The Doctor deals himself out in *The War Games*.

pretty unfazed by the idea of blowing up his enemies, and is actually quite proactive when it comes to planting a bomb on the Dominator ship, dispatching Cybermen, melting Krotons and Ice Warriors or causing the death of a space pirate guard.

Are these signs of a complex Doctor? A morally Machiavellian manipulator who uses his childlike external character to mask a much more duplicitous psyche? Perhaps. Or perhaps he is just too knackered to have time for hand wringing – the overwork Troughton had endured since he began the show (with barely a week off since the start) had taken its toll and his final series is rife with examples of the programme trying to alleviate the burden on its leading man. The Doctor only does things with his back to the camera (bar one blatant shot of his face as he carries the bomb towards the Dominator ship) on the planet Dulkis in order to avoid the leading man having to come to location filming, and he has a snooze during one episode of *The Seeds of Death*. *The Space Pirates* [1969 – see Volume 14] finds the TARDIS crew not even arriving until the climax of Episode One, while Episode Six sees their contribution solely on film as they are off making *The War Games*, so they are rather separate from the main action. In fact, they never actually meet the key character General Hermack, despite him having masses of screen time – though having spent six episodes in his company, the audience probably thinks the regulars rather dodged a bullet there. In addition, *The Mind Robber* features some very short episodes indeed – although a side effect of this is that its opening instalment relies almost exclusively on its leads to carry the action: great for the audience, not so much for its exhausted star.

Troughton's final bow

Something had to give, and so Troughton takes his final bow. It may not have been intended that *The War Games* would be 10 episodes, but the second-longest adventure at this point in the show's history nonetheless feels like an epic. The combination of length, the revelations about the Doctor's past and his first onscreen confrontation with his own kind (who, for now, are omnipotent god-like beings who can dematerialise people) and the Second Doctor – this meddling pixie, this loveable manchild, this canny manipulator and sad clown – gets the send-off he deserves. Until Patrick Troughton came along, the idea that the series star could be anything other than William Hartnell and his interpretation of the Doctor was unthinkable. Troughton, while remaining true to the show's core sense of fun and adventure, and the character's status as an anti-establishment genius, took the character in a totally different but equally compelling direction. This ensured that the show could survive radical change so long as it remained faithful to its concept. Thanks to Patrick Troughton, *Doctor Who* can live forever. Barring accidents. ■



THE DOMINATORS

STORY 44

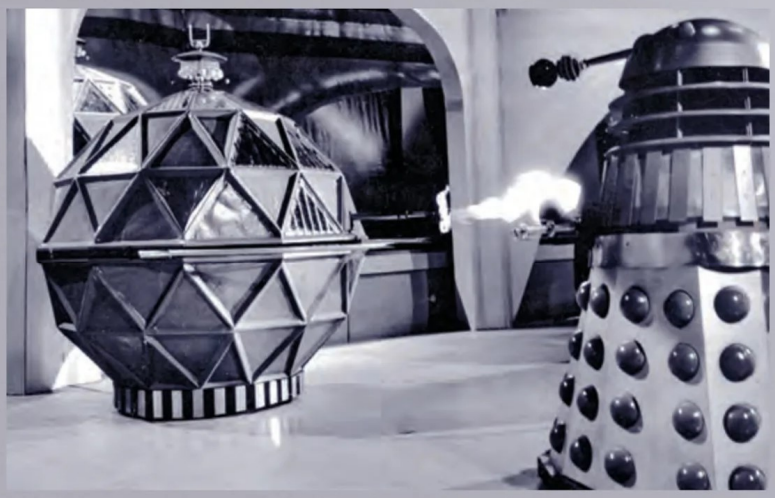
The peace of the planet Dulkis is shattered when a Dominator spacecraft lands on a remote island. The Doctor must rally the pacifistic Dulcians if he has any chance of defeating the brutal invaders...



Introduction

The theme of pacifism was something that *Doctor Who* dealt with very early on. The series' trailblazing writer of gripping science-fiction adventure, Terry Nation, had considered the issue in his first two stories: *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] and *The Keys of Marinus* [1964 – see Volume 2]. The Dalek story introduced us to the Thals, who had renounced war after being involved in a conflict that had almost wiped them out. Meanwhile, Arbitan – a key figure in Nation's second story – had designed a machine called the Conscience that made it impossible for his people to entertain any evil thoughts.

Mervyn Haisman and Henry Lincoln (writing as Norman Ashby) chose to revisit this topic – pitting the pathologically peaceful Dulcians against the belligerent Dominators. It's fitting that they followed in Nation's footsteps in this way, because in this story they also tried to replicate the success he had with the Daleks, devising their own robotic creations, the Quarks.



Below: The Mechonoids attempt to replace the Daleks in 1965's *The Chase*.

Throughout the 1960s, many writers tried to replicate the success of *Doctor Who*'s number-one foes with any number of machine-like creatures. Nation himself (allied with Dalek designer Ray Cusick) had a go in *The Chase* [1965 – see Volume 5] when he devised the Mechonoids. In addition to the Quarks, subsequent 1960s stories would feature dinky Chumbleys, giant War Machines, an army of Cybermen, the Servo Robot and White Robots. For some reason, during the first half of the 1970s, the series seemed to move away from robots and rely mainly on monsters. When stories did feature robotic creatures – like delegate Arcturus in *The Curse of Peladon* [1972 – see Volume 18] – they often tended, like the Daleks, to be a conveyance for some monstrous creature inside.

One possible motivation for this explosion in monster mayhem might be the success of some of the hideous creations which were seen in some of Patrick Troughton's stories. Certainly, Haisman and Lincoln are much more fondly remembered for their two Yeti stories, than for creating another gun-toting automaton.

The Dominators might not have succeeded in doing anything fresh with the idea of a race of pacifists and, despite them being rather charming in their own way, the Quarks didn't have quite the intended impact. Even so, this gentle story might be considered to be something traditional and undemanding before things started to become very strange indeed in the next story, *The Mind Robber* [1968 – see Volume 13]. ■



'DESPITE THEM BEING RATHER CHARMING IN THEIR OWN WAY, THE QUARKS DIDN'T HAVE QUITE THE INTENDED IMPACT.'

EPISODE 1

A flying saucer departs from its fleet and lands on a mist-shrouded island. Two humanoid aliens called Toba and Rago emerge. Rago confirms that they have absorbed the local radiation, then tells Toba to order the Quarks to mark out drilling sites. [1]

A futuristic craft ploughs through the mist. It's driven by Cully, eager to impress his friends Wahed, Etnin and Tolata with a trip to the 'Island of Death'. The craft crashes and they emerge. Toba orders the Quarks to destroy them and Cully watches in horror as his friends are killed. [2]

The TARDIS lands on the island. The Doctor tells Jamie and Zoe they are on Dulkis, home to the Dulcians, a very advanced and gentle race. [3]

Toba orders the Quarks to destroy Cully's craft.

The Doctor, Jamie and Zoe hear the explosion. Heading towards the sound, they come to a ruined building. Inside is a derelict museum containing a laser gun. Zoe infers that the island was used for testing atomic weapons. Then three figures in hazard suits appear in the doorway. [4]

The Doctor, Jamie and Zoe are taken to a bunker-type building by the Dulcians, Balan, Teel and Kando, a research expedition. The Dulcians are surprised that the island is no longer radioactive. [5]

Rago and Toba find the TARDIS but Rago thinks it would be wasteful to destroy it.

Teel discovers Cully in the museum and takes him to the survey unit. The two aliens then explore the museum. Rago decides they need a living Dulcian in order to decide if they pose a threat.

Cully tries to convince the other Dulcians that he has seen a spacecraft and robots. The Doctor and Jamie go to investigate. They see the flying saucer and approach it – and two robot Quarks appear on a rise with Toba. [6]

























EPISODE 2

The Doctor and Jamie are brought into the saucer. Rago introduces himself and Toba as Dominators. They bind the Doctor and Jamie to the wall with a molecular force and analyse Jamie's physiology. [1]

Cully and Zoe get into a travel capsule which reaches the Dulcian capital in less than eight minutes. They enter the council chamber, but the dilatory councillors refuse to believe Zoe is from another planet. Cully's father, Director Senex arrives, and speaks to Cully and Zoe alone. He thinks his son is playing another of his jokes. [2]

The Doctor realises the Dominators intend to test him and Jamie for intelligence. The Doctor and Jamie pretend to be extremely stupid and Toba concludes that they are useless. [3]

In the survey unit, Teel notes that there was a steady decrease in the island's radioactivity for the past 172 years, and then it all disappeared.

Rago takes the Doctor and Jamie to the museum and orders Jamie to fire the laser gun. He says he doesn't understand it and the Doctor claims it was invented by the "clever ones". [4] Rago concludes they have nothing to fear from the Doctor and leaves him and Jamie in the museum.

Cully decides the only way to make the council believe him will be to get some evidence. He suggests Zoe put on some Dulcian clothes and then they will steal a travel capsule and return to the island.

The Doctor and Jamie go to the survey unit and get into a travel capsule.

Balan, Teel and Kando approach the Dominators' saucer and are captured by the Dominators. Rago notes they are different from Jamie and might be used as slaves. [5]

Zoe and Cully arrive at the survey unit to find it deserted. Outside, Toba orders the Quarks to destroy the building and they open fire. [6]

EPISODE 3

Toba orders the Quarks to complete the destruction but Rago appears and orders them to wait. He wants any survivors brought to him alive.

Zoe and Cully are still alive. They manage to open a door only to find a Quark waiting for them. [1]

The Doctor and Jamie are brought before the Dulcian council. Senex begins to believe the Doctor's story about aliens but Jamie thinks they are just wasting time talking.

The Dominators put Zoe and their four captive Dulcians to work. Toba tells them that the site near the museum is to be cleared for drilling. [2]

Even when he is persuaded the Dominators exist, Senex doesn't believe they pose a threat. The Doctor suggests they contact Balan on the island – and the monitor screen reveals a Quark! [3] A Quark reports to the Dominators that all the slaves apart from Zoe are showing signs of fatigue.

The Doctor and Jamie get in a travel capsule. On their way back to the island, the Doctor rewires the control mechanism so they land in some dunes. [4]

Chairman Tensa is summoned by the Dulcian council. He thinks the facts of the emergency are non-conclusive but their alternatives are "fight, submit or flee". [5]

Zoe wonders if there is anywhere to hide on the island. Teel recalls there is a bomb shelter somewhere.

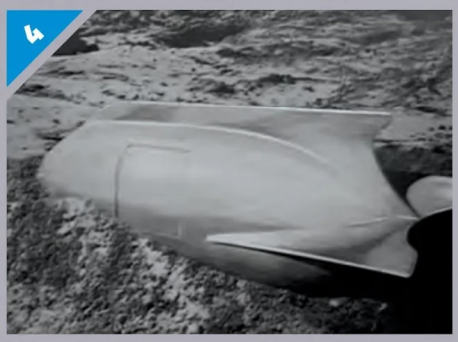
Cully pretends to collapse, then sneaks into the museum and gets the laser gun. He is about to shoot the Quark but then Jamie interrupts him and he loses his line of sight.

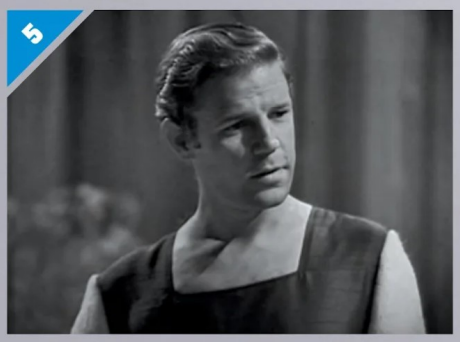
Toba captures the Doctor, then notices one of the slaves is missing. Jamie fires the gun, causing one of the Quarks to go berserk and explode. [6] Toba orders the other Quarks to destroy the museum and Jamie and Cully are trapped as the building collapses around them.

























EPISODE 4

Toba and his Quarks return to the saucer. Rago castigates Toba for acting out of a desire to gratify a need for pointless destruction and tells him to send the creatures to clear the central bore position.

Jamie and Cully are still alive, having made it to the bomb shelter beneath the museum. But Jamie can't open the hatch and they are running out of air! [1]

Rago interrogates the Doctor and Zoe and the Doctor is forced to tell Rago about the travel capsule.

Jamie and Cully finally manage to force the hatch open. They climb outside to see a Quark overseeing Teel and Kando. Looking around, they see the Quarks are drilling at four sites.

The Doctor leads Rago to the travel capsule he landed in the dunes. [2] Toba arrives and Rago tells him that he intends to travel to the capital with a Quark.

Jamie lures away the Quark guarding Balan by throwing a rock at it. Then Cully rolls a boulder at the robot, crushing it. [3]

Toba leaves the saucer to investigate, leaving the Doctor and Zoe unguarded. Looking around, the Doctor deduces that the saucer absorbed the radiation from the island. [4]

Rago bursts into the Dulcian council chamber with his Quark. Rago tells them to obey, but Tensa protests, so Rago orders the Quark to kill him. Rago then tells Senex that the Dominators require a slave workforce for their home planets. [5]

Toba threatens to kill Teel, forcing Kando to admit that she thinks Cully destroyed the Quark.

The Doctor and Zoe are joined by Balan, who tells them the planet's crust is particularly thin on the island. Toba then returns with Teel and Kando. He tells his captives they will die unless they tell him where Cully is. Balan is the first to be killed. [6]

EPISODE 5

Rago enters, lambasting Toba for wasting time and energy on primitives rather than finishing the drilling. The operation involves rockets being inserted in four perimeter boreholes and an atomic seed device being inserted at the central hole. [1]

The drilling begins. Jamie trips up the Quark guarding the prisoners with a sheet, [2] enabling the Doctor, Zoe, Teel and Kando to flee into the shelter.

The Doctor explains that the Dominators intend to fracture the crust to create a volcano, and then explode the atomic seed device, turning the whole planet into a vast molten mass of radioactive material to use as fuel. If they can defuse the seed device, then there would only be a conventional volcanic eruption. Jamie suggests they dig a tunnel to the borehole to catch the seed device on its way down. The Doctor agrees to the plan, using his sonic screwdriver to help excavate the tunnel. [3]

The Doctor and Zoe make some little chemical bombs and Jamie and Cully use them to destroy three Quarks. [4] This fails to delay the drilling, however, and the Dominators complete the central borehole. Jamie finishes the tunnel to the borehole, so when Rago drops the seed device down the hole, the Doctor catches it. But there is no way to defuse it! He tells Jamie and Zoe to go back to the TARDIS and the Dulcians to leave in a travel capsule.

Rago and Toba return to the saucer and call back the remaining Quarks. The Doctor places the seed device inside before the saucer takes off. [5]

The Doctor joins his companions at the TARDIS. The rockets in the perimeter holes fire, starting a volcanic eruption, and the seed device explodes, destroying the Dominators' saucer.

But now the TARDIS is in the path of a river of molten lava... [6]















Pre-production

With their second *Doctor Who* serial, *The Web of Fear* [1968 – see Volume 11], rapidly rushed into production in December 1967 after a brief gestation period, writers Mervyn Haisman and Henry Soskin (an actor who wrote under the name Henry Lincoln) were again asked to submit a story idea – and in particular to think up a new monster which could feature prominently in it. It would seem that incoming producer Peter Bryant and story editor Derrick Sherwin hoped to find a replacement for the Daleks – although in December 1967 the Daleks' creator, Terry Nation, had indicated that he would be happy to see a rematch of his villains against the Doctor in the new year, provided that the Cybermen were not in the same story.

The new monster which the writers came up with were the Quarks – powerful robots named after a sub-atomic particle then being researched by physicists. Analysing the success of the Daleks, Haisman and Lincoln aimed for something with an inhuman shape and – as with the Yeti – sketched out their suggested monster design. This showed a square body propelled on two caterpillar tracks and incorporating jointed manipulator arms onto which different power tools and weapons could be attached; this was

Above: Quarks, servants of the Dominators.



Above: The Doctor, Jamie and Zoe try to help Cully and the Dulcians.

conceived with a merchandise angle in mind. Atop the body was a revolving dome with two viewing eyes either side and a pair of receiving and transmitting antennae. The writers wanted the Quarks to speak with an innocent, childlike voice to contrast with their power to kill and destroy.

Haisman and Lincoln sought to construct a narrative more relevant to current world issues – in this instance, their concern regarding the 'hippy' counter-culture peace movements sweeping the USA and the Western world since 1967. In an extreme form, the writers saw this as a slackened grip on morals, with it becoming all too easy for people to give in and not fight. They felt that the concept of showing people unable to defend the principles they stand for by the very nature of the principles themselves was a strong idea which would translate well into a *Doctor Who* serial – a satire about a submissive society which has lost its need to fight. Taking the hippy movement as a starting point, the idea was submitted to Bryant on Monday 1 January 1968. Bryant liked the idea and a story breakdown with the working title of *The Dominators* was commissioned the next day. At this time, Haisman and Lincoln were completing a film script for *The Reincarnation* (latterly *Curse of the Crimson Altar*) for Tigon; after delivering this on Monday 15 January to shoot later that month, they were able to submit the breakdown for their *Doctor Who* serial to the BBC on Thursday 18. The story was soon scheduled, apparently replacing another story which was abandoned after the script for Episode 1 proved unsatisfactory and would enter production in late April; the scripts,

therefore, were required by the end of March. The target date for the scripts was set for Monday 26 February.

It was Lincoln who developed many of the character names in the scripts, which were soon retitled *Doctor Who and the Dominators* after the new alien menace which would in fact control the robotic Quarks. The Dominators were to represent tyranny and totalitarianism in stark contrast to the pacifist attitudes upheld by the Dulcians (or 'Dulkians' in early documentation); the name 'Dulcians' is Latinate for 'beautiful people', although it has also been suggested that it was inspired by the heroine Dulcinea from *Don Quixote*, the epic work of seventeenth-century Spanish writer Miguel de Cervantes Saavedra.

Commissioning the serial

Some elements of the original version of the story would be still discernible in the finished version; certainly, the narrative saw a Dulcian aircraft – in fact a survey ship – landing on the Island of Death on the planet Dulkis in the first episode and carrying a crew comprising Balan, Teel and Kando (this was later rewritten to become a survey unit, making the use of the smaller travel capsules more plausible). At one point, Dominator Rago was to report in to the Dominator headquarters, which was to be situated on an outer planet of the solar system.





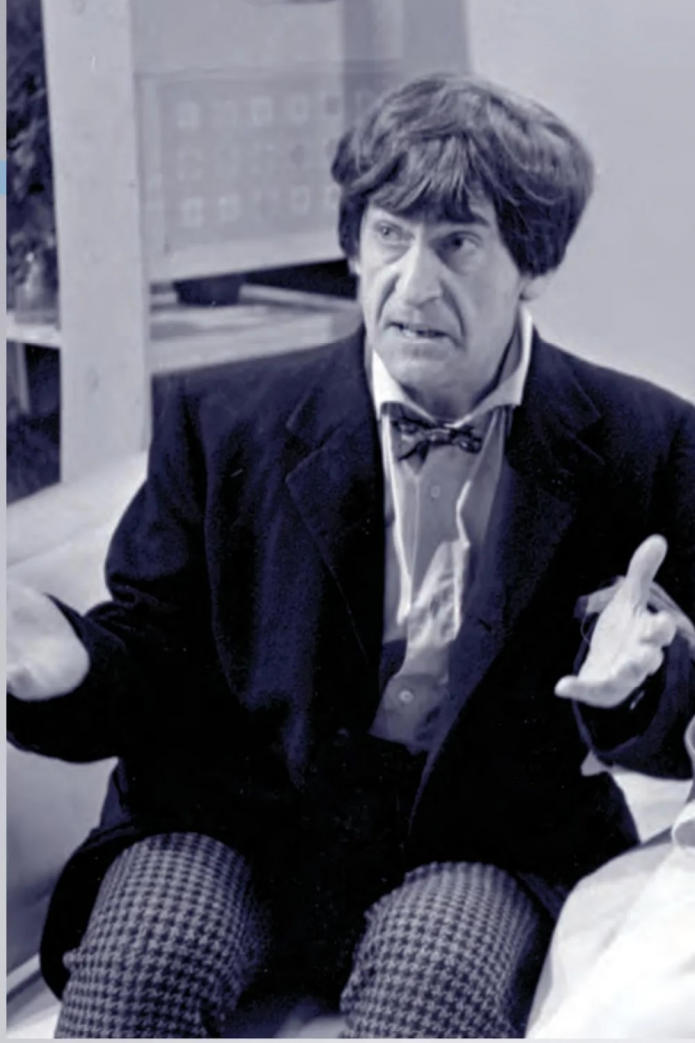
Above: Kando breaks out the refreshments.

Before work could begin on the scripts, the BBC requested changes to both the storyline and the scene breakdown, which the writers delivered while attending the recording of *The Web of Fear* Episode 3 at Lime Grove on Saturday 27 January. Concerned about the changes, Haisman and Lincoln requested a meeting on Monday 29, but when Sherwin and Bryant were not available this had to be postponed to Wednesday 31. All this delayed Sherwin commissioning the serial until Friday 2 February; when Bryant telephoned the writers on Thursday 1 to commission the six scripts, Haisman and Lincoln assumed that their original deadline would be extended. When their contract arrived on Monday 12, they were concerned to discover that all six scripts were still expected by Monday 26. They phoned Sherwin to point this out and Sherwin agreed that the deadline was unreasonable, suggesting that the scripts

Left: Toba and Rago – the Dominators.

should be delivered "as soon as possible". Sherwin was in fact not keen to use the story idea, the seeds of which had been sown prior to his arrival as story editor on the series.

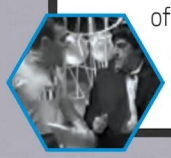
Episode 1 was delivered on Monday 12, but the writers were then told to reduce the number of model shots and also that the show's star, Patrick Troughton, would not be available for location filming. These rewrites were made and delivered prior to the submission of Episode 2, which came in on Monday 26, with rewrites to this and Episode 3 submitted on Monday 4 March – the day after Bryant departed on leave. Sherwin requested extensive changes to the original storyline at this point; he felt that the scripts which the writers had delivered were high on satirical dialogue and discussion, but low on action and plot. The serial had already been allotted a substantial location filming allocation, and money was being poured into the development of the Quarks because of their merchandise potential. With weeks to production, Sherwin found himself fighting with the writers, who resisted very strongly any changes to their material.



Right: The Doctor tries to convince Balan.

Connections: Moon props

- The museum set seen in the story features various props that had been used in other *Doctor Who* episodes, notably *The Moonbase* [1967 – see Volume 9], which had been directed by Morris Barry. A Cyber-ship model is seen on one wall while part of *The Moonbase*'s Gravitron prop is also evident.



In the scripts for *The Dominators*, the chief alien protagonists – Navigator Rago and Probationer (ie 'probative navigator') Toba – were described as 'imperious, arrogant, detached'. Their spaceship was one of 'a vast amanda [sic: armada] of Flying Saucers' and was described as 'spherical and opaque'. On board, specimens like Jamie and Teel were examined by a 'transparent, circular apparatus' which descended towards them; one of the Dominators studied them while wearing 'a metal skull cap with a slotted visor... a beam of light shines from the front of the head-piece'. The seed device with which the Dominators planned to destroy Dulkis was 'a glowing silver canister of about a foot long', originally mounted in a transparent box.

The Dulcians

Of the Dulcians, the female student Kando (whose name means 'beautiful') was described as being 'about twenty, attractive and with an almost childlike trusting nature'. Teel, the male student, was 'a little older... well-built and like all Dulcians fair and smooth faced. Although basically placid, he is beginning to feel the ancient instinct of curiosity that has almost disappeared from the present generation of Dulcians.' Their tutor, Educator Balan, was 'about sixty, his fair hair has turned silver, gentle, soft spoken,



but a tired face'. The three ill-fated Dulcians featured in the opening episode were named Wahed, Etnin and Tolata derived from the Arabic numerals one, two and three. Originally the leader of the Dulcians was called Somex (derived from the Latin for 'sleep') but was renamed Director Senex (Latin for 'old man'). Cully was named after a term meaning 'dupe' or 'simpleton' while Bovem came from the Latin for 'bull', thus indicating his nature. Chairman Tensa (originally Action Leader Tensa) of the Dulcian Emergencies Committee was 'a tall and determined looking man. He has an air of competence and efficiency.'

There was actually very little description of the Quark robots in the scripts – and they were not revealed until the end of Episode 1, an early scene in the script indicating: 'We see only a distorted shadow as something begins to emerge from the darkness.' There were, however, later descriptions of their behaviour, applications and need to recharge: 'As the power cells in the Quarks recharge themselves, the sound is reminiscent of childish laughter, a metallic chuckle' and, 'The Quarks chatter as they extend their arms aggressively and recharge their force units.' They were intended to make a noise 'like a computer as it relays its recorded messages to the fleet leader'. The Quarks were armed with 'molecular ray beams', had sensors which lit up and could also power the examination 'bed' in the Dominators' ship.

Until shortly before filming, the Dulcian survey ship used by Balan, Teel and Kando was still in the script; its interior was described as 'a strange mixture of dials and controls, and that of an ultramodern botanical laboratory... the travel capsule [is] in its compartment. A transparent tube at the end of the ship.' The travel capsules themselves, which featured heavily in the story, were described as 'cigar shaped but

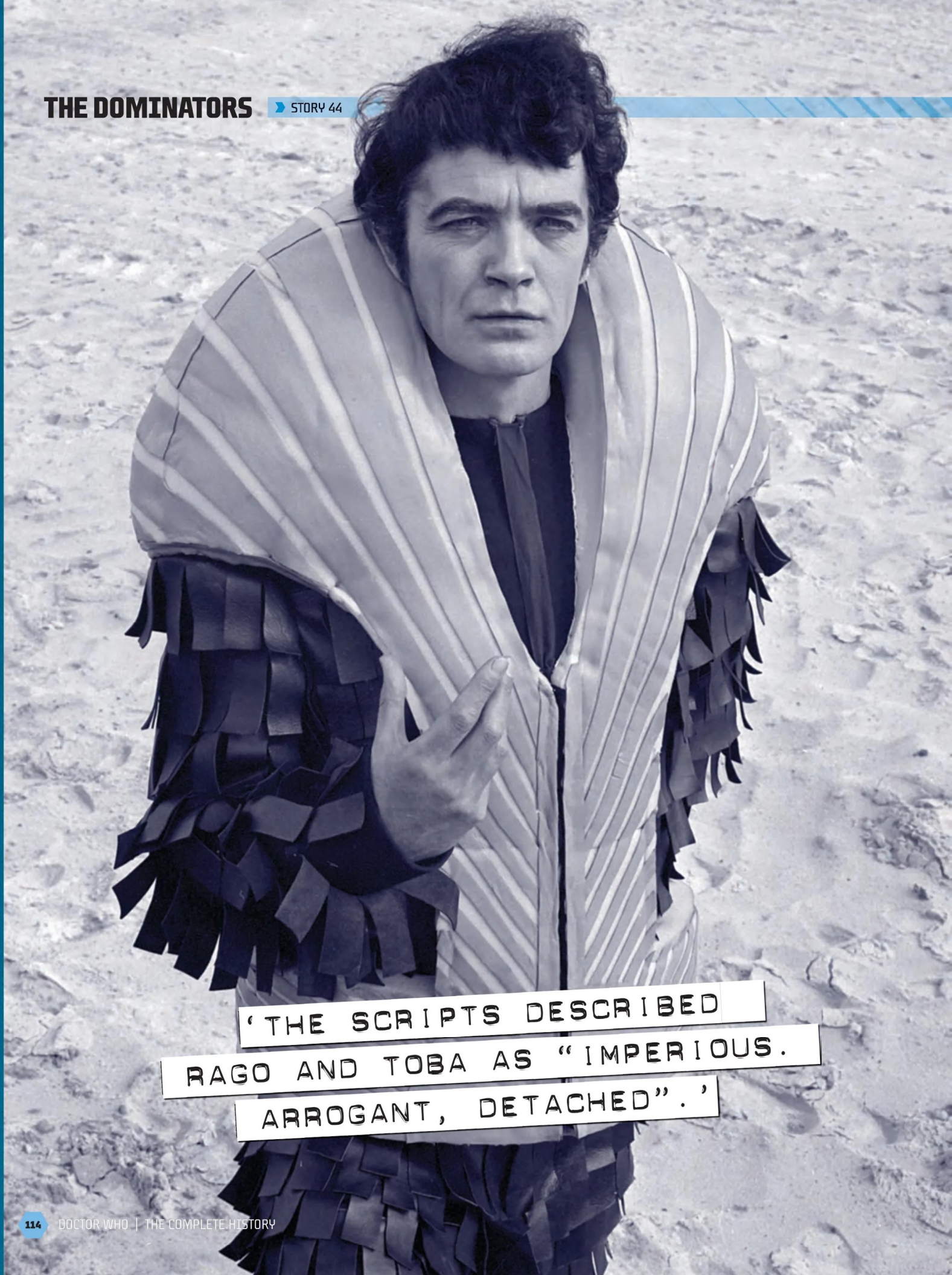


Connections: Brainbox

- Rago makes reference to signs of "rapid learning" when examining Jamie. This relates to Jamie's development since joining the Doctor in *The Highlanders* [1966/7 – see Volume 9], his eighteenth-century Jacobite mind expanded by his exposure to science and future history through his adventures.



Below: Teel and Kando are put to work by a Quark.



'THE SCRIPTS DESCRIBED RAGO AND TOBA AS "IMPERIOUS. ARROGANT, DETACHED".'

all we can see of it is a small cockpit with two seats, one behind the other. A curved hood is already hinged back.'

Haisman and Lincoln submitted Episode 4 on Friday 15 in accordance with Sherwin's directives. Bryant returned from holiday on Sunday 17 and set up a meeting with the writers the following day. This annoyed Haisman and Lincoln as they were aware they were behind deadline, and the meeting meant the loss of half a day's writing; they agreed to deliver the remaining two scripts by Saturday 23. On Thursday 21, Sherwin telephoned them asking for delivery of Episodes 5 and 6; Episode 5 was finished and it was agreed to deliver this the next day. On Friday 22, Episode 5 was delivered at 10am; Bryant summoned the writers to the BBC at noon, and at 3pm Bryant told Haisman and Lincoln to abandon Episode 6.

Script rewrites

In the following discussions, it became clear that the changes to the accepted storyline had still not worked, and more action was needed in Episode 4. Also, a BBC staff director had now been assigned to the project – Morris Barry, who had directed both *The Moonbase* [1967 – see Volume 9] and *The Tomb of the Cybermen* [1967 – see Volume 10] the previous year; at an earlier juncture, Douglas Camfield had been pencilled in to handle the serial. Having done several months on the BBC1 police series *Z Cars* since his last *Doctor Who* serial, Barry found *The Dominators* a less satisfying script than the Cybermen adventures, the saving grace being the one-upmanship between Rago and Toba. He had voiced his dissatisfaction to the production team. Finally, it was revealed that Sherwin and his new assistant Terrance Dicks had already been rewriting



Above: Cully and Balan have a difference of opinion.

Episode 4 without Haisman and Lincoln's knowledge; this included a quarrel scene between the Dominators which was needed to pad out the instalment. To placate the writers, Bryant offered to pay for all six episodes, without the pair actually having to deliver the sixth.

By Friday 29 March, Sherwin and Bryant had taken the decision to substantially change both *The Dominators* and also the subsequent serial, *Manpower* (latterly *The Mind Robber* [1968 – see Volume 13]). Both would now be five-part serials; the final instalment of Haisman and Lincoln's story would be grafted onto Peter Ling's four-episode serial as a prelude, and would be written by Sherwin himself. It was also clear that both *The Dominators* and *Manpower* would be held back to start the 1968/9 series in August. Sherwin restructured Haisman and Lincoln's serial the way he needed to, largely condensing down the action of the final three episodes into two.

There were various continuity references inserted into the scripts by Sherwin which



Above: Kando faces the Dominators.

coincided with a repeat of *The Evil of the Daleks* [1967 – see Volume 10] scheduled to run after *The Wheel in Space* [1968 – see page 48] at the end of the 1967/8 series and bridge the summer to the début of *The Dominators*; on leaving the TARDIS in Episode 1, the Doctor (who was referred to as 'Doctor Who' in the scripts for the first three episodes) complained about the tiring nature of projecting mental images (ie showing Zoe *The Evil of the Daleks*) and Zoe herself made reference to Daleks and Cybermen (from her first serial, *The Wheel in Space*) in the same conversation. The script for Episode 5 also indicated that the Doctor should catch the seed canister 'in his woollen hat', referring to the headgear worn by Troughton as the Doctor during filming of *Fury from the Deep* [1968 – see page 6] in early February.

Although even the camera scripts indicated that the opening slide captions would read "by Mervyn Haisman and Henry Lincoln", the writers decided to withdraw their names from the finished programme. The pseudonym they selected to use instead was 'Norman Ashby', after the names of their respective fathers-in-law.

Electronic tones

Designer Barry Newbery had worked on *Doctor Who* since the first serial in 1963; his most recent involvement with the series had been *The Gunfighters* [1966 – see Volume 7]. Having since worked on series such as *Z Cars*, he now requested a return to *Doctor Who*. As usual for the fifth recording block, make-up and costume designs were supervised by Sylvia James and Martin Baugh respectively, while Ron Oates was in charge of visual effects as per various stories since *The Abominable Snowmen* [1967 – see Volume 11]. As with Barry's other two *Doctor Who* serials, one area of economy was incidental music; only stock electronic tones and links, some of which had previously been heard in *The Moonbase*, were supplied by Brian Hodgson of the BBC Radiophonic Workshop.

On Wednesday 24 April, Wendy Padbury, who played Zoe, was issued with a new contract which now covered the five-episode version of *The Dominators* and the two subsequent stories (her original contract had been for two six-parters). The guest cast for the serial was also lined up during April. Playing the Dominators were Ronald Allen and Kenneth Ives; as Ian Harmon, Allen had been one of the stars of the BBC soap opera *Compact*, which Barry had produced for a time, while Ives, a former Havoc stuntman, had played various roles in *Adam Adamant Lives!*. ■



Production

Filming began on Thursday 25 April at Gerrards Cross Sand and Gravel Pit, Wapsey's Wood, Buckinghamshire, which was the backdrop for many of the location sequences set on the Dulcian Island of Death. Shooting was scheduled from 9.30am to 5.30pm. Ronald Allen proved unavailable, and so actors Philip Voss (who had appeared as Acomat in *Marco Polo* [1964 – see Volume 2]), Malcolm Terris and Nicolette Pendrell – who played Cully's luckless passengers – were rescheduled to stand by for filming on this day. It had also been agreed that Patrick Troughton would not be required for any of the pre-filming; the Doctor would be played by Chris Jeffries in all the location scenes.

The first day of filming featured all the visual effects explosions: the attacks on Jamie and Cully in Episodes 4 and 5, the destruction of the survey unit in Episode 2, the explosion of Cully's ship in Episode

Above: Jamie and Cully evade the Quarks.



1 (a scaled down model seen in forced perspective shots with the characters) and a shot of an exploding dummy Quark which would appear in Episodes 3 and 5.

Cast as Balan was Johnson Bayly who had also appeared in *Compact* and with whom Morris Barry had also worked on the short-lived BBC1 soap *199 Park Lane* and directed more recently on *Z Cars*. Cully was played by Irish actor Arthur Cox whose television work included the BBC1 serial *Hereward the Wake*. Three operating Quark costumes were constructed from original designs painted in gold (the actual Quarks were a dark gunmetal grey); these were built from fibreglass with Perspex attachments and frosted fibreglass head globe by freelance prop manufacturers John and Jack Lovell, and operated by three boys from an acting school. Friends John Hicks (Quark 1), Gary Smith (Quark 2) and Freddie Wilson (Quark 3) were delighted to play *Doctor Who* monsters, despite the uncomfortable nature of the costumes they were required to don; movement was very restricted (the key task was to manipulate the arms), vision was through a small aperture close to the arms, and mobility wearing the square Quark feet was at best difficult – particularly over the rough location terrain (in studio, it was not unusual for two stagehands to pick up and move the boys in costume from set to set). The boys performed their roles under the supervision of a chaperone without complaint. The script did not make clear how many Quarks the Dominators had at their command (although it would seem to number about 12 in the finished programme), and there were numerous deviations from the script over how many Quarks a Dominator used at any given time (Toba used two Quarks to destroy the survey unit in the script but three were used when filming, for instance). It was established that when recharging, inflicting pain or destroying objects, the Quarks would often fold their arms in and out of their box-like bodies. Because the Quarks were not seen until the end of Episode 1, a number of scenes showed events from their point of view; a hexagonal mask was



Below: The Doctor and Zoe aboard the Dominators' saucer.



Left: "Shall we attack? Shall we attack?"

fitted to the film camera for shots of both Wahed, Etnin and Tolata running over the island and Cully's ship.

Other sequences filmed on this first day were Balan, Kando and Teel seeing the Dominators' ship in Episode 2, and Toba having the Quarks attack the survey unit in Episode 2. To ensure that the dialogue was clearly recorded for synchronisation with the 16mm film, Morris Barry had the actors wear radio microphones secreted on their costumes to avoid picking up background noise from directional mics. The Dulcian actors and actresses were sprayed gold to given them an alien sheen; the Dulcian men wore Grecian style robes and togas (length indicating their seniority), while the women wore diaphanous skirts and leotards.

In the afternoon, co-stars Wendy Padbury and Frazer Hines arrived on location straight from rehearsals for Episode 4 of *The Wheel in Space* in London. Hines retained his *The Wheel in Space* outfit, but Padbury swapped her uniform for a red and yellow mini-skirted Dulcian outfit (and again had to contend with a troublesome zip which was prone to breaking). Padbury took part in the Episode 3 scene in which the Doctor encounters Toba's slave party, while Hines joined Arthur Cox (playing Cully) in the Episodes 4 and 5 scenes in which Jamie and Cully start to attack the Quarks.

Friday 26 was spent at the Puppet Theatre of Television Centre shooting model inserts for the serial between 9.30am and 5.30pm. These included: the rod prop Dominator saucer, with working retractable legs and talcum rocket jets, arriving in Episode 1 (the film was reversed for its departure in Episode 5); the Dominator armada (based on jelly moulds) in space in Episode 1; the travel capsules in flight in Episodes 2 and 3; establishing shots of both the Island of Death and Cully's ship for Episode 1; and the explosion of the Dominator saucer in Episode 5.

Dominator saucer

The film crew used the second venue for Dulkis from 9.30am to 5pm on Sunday 28: Olley (Wrotham) Ltd Sand Pit, at Trottiscliffe near Maidstone in Kent. Barry Newbery arranged for a number of photographs to be taken here, so that backdrop blow-ups could be created in studio which would match the location material (one example being the cliff seen behind the TARDIS). Hines appeared in sequences in which Jamie and Cully attack the Quarks with the Doctor's bombs and Cully is injured; he also filmed a forced perspective shot for Episode 1 with



Connections: Wheel costume

- Wendy Padbury starts *The Dominators* with Zoe sporting the same white catsuit that she had worn throughout her début serial, *The Wheel in Space* [1968 - see page 48].

Connections: On trend

- Sheer fabrics were very on trend in 1968 at the time of *The Dominators*' production. Martin Baugh's Dulcian costume designs evoked the work of fashion designer Yves Saint Laurent, who had unveiled the 'see-through' dress in the year of the story's production.



Below: The Doctor and and his friends are having a tough time in the survey unit.

Jeffries in which the Doctor and Jamie gaze upon the Dominator saucer.

The arrival of the TARDIS (which had now had its door panels rearranged, the painted over St John Ambulance logo removed, and the phone panel correctly repositioned below the window of the left-hand door) and the slaughter of Cully's passengers were also shot on this day, along with the glass shot of the Dominator saucer hovering over the terrain prior to its landing in Episode 1 (a two-inch saucer was painted on a three-inch by two-inch sheet of glass). The death of Tolata was achieved on film by Peter Netley of the BBC graphics department; taking a single frame of Pendrell, Netley masked off the skin area of the face and neck and optically printed in footage of oil rippling on water to give the impression that the character's skin was burned by the Quarks' fire.

Other inserts featured Balan with the Quarks at the drilling site for Episode 4 (the laser drill was a tripod prop which illuminated when in operation) and a Quark being crushed by a boulder set in motion by Cully in the same episode; this was a lightweight prop which was then placed across a Quark prop to indicate that the robot had been broken by the impact.

The following day, Monday 29, the crew returned to Gerrards Cross to complete any sequences involving Cully, the Quarks and the Dominators which had not yet been filmed; shooting was scheduled from 9.30am to 5.30pm. Arthur Cox twisted his ankle and damaged his ligaments on

his final location scene on this day, which meant that his ankle would be in plaster for a couple of weeks.

Between 9.30am and 5.30pm on Tuesday 30 was spent on Stage 2 of the Television Film Studios at Ealing, where Cox, Voss, Terris and Pendrell filmed the start of the scene in Cully's ship; due to Cox's ankle injury sustained the previous day, Barry had to plan his camera angles carefully for the Ealing sequences to hide the plaster cast. Filming of these scenes meant that neither the set nor three of the cast members would not be needed in the recording studio. Shooting of this scene continued into the afternoon of Wednesday 1 May; photographic blow-ups of the quarry were placed behind the windows of Cully's ship. In the morning, the brief filmed inserts showing prisoners being bonded to the wall of the Dominators' ship by the Quarks' molecular force were filmed one day ahead of schedule; Hines and Padbury had been released from a couple of hours' rehearsal for *The Wheel in Space* Episode 5. In these scenes, the artistes performed in reverse; the sequences would be speeded up in the finished Episodes 2 and 4. A close-up of the Doctor's foot receiving an electric spark in Episode 2 was also filmed (Chris Jeffries again stood in for Troughton), along with a similar insert of the sonic screwdriver's beam burning through the shelter wall in Episode 5.

Quark voices

Because the location material had not been completed, the third day at Ealing was cancelled (the inserts having been shot a day early) and the crew returned to Gerrards Cross from 9.30am to 5.30pm on Thursday 2; Cox, Hines and the three boys shot a number of scenes for later episodes. An extra day was also added for the film crew at the same venue from 9.30am to 5.30pm on Friday 3 when numerous scenes involving the Dominators and Quarks were shot.



Above: Navigator Rago attempts to dominate.

The sound effects for *Dr Who & the Dominators* had been allocated to Brian Hodgson of the BBC Radiophonic Workshop in March, and in total 81 elements were created including sound effects of the saucer, laser, capsule, Quarks, Geiger counter, survey unit and council chamber, as well as a new master recording of the TARDIS landing.

The Quark voices were provided by actress Sheila Grant, her voice modulated by Brian Hodgson. Hodgson also sampled and modulated Grant's laugh to create the operating sounds for the robots: recharge, kill, command accepted, permission to speak, distress signal, activate, plus 'pulsating' and 'menacing' noises. Grant recorded all the Quark dialogue very slowly and this was then speeded up and modulated to give the desired effect.

Rehearsals for Episode 1 started at St Helen's Church Hall on Monday 13 May; as the robots only featured in the episode's closing film sequence, the Quark operators

were not required. Wendy Padbury was unhappy during the rehearsal period, feeling that as the newest cast member Morris Barry was picking on her and using her as a "whipping boy" to keep the actors under control.

Studio recording began on Friday 17 when Episode 1 was recorded in Studio 4 at Television Centre between 8.30pm and 9.45pm. Prior to recording, a photocall was held during afternoon camera rehearsals to get shots of the Dominators with their spaceship and inside the war museum; the Doctor's party and Dulcians in the war museum and survey unit, and some portrait shots of Felicity Gibson as Kando. The first two caption slides ('The Dominators', 'by Norman Ashby') were superimposed on the opening titles, while the 'Episode 1' caption appeared over the opening film sequence of the Dominator fleet in formation.

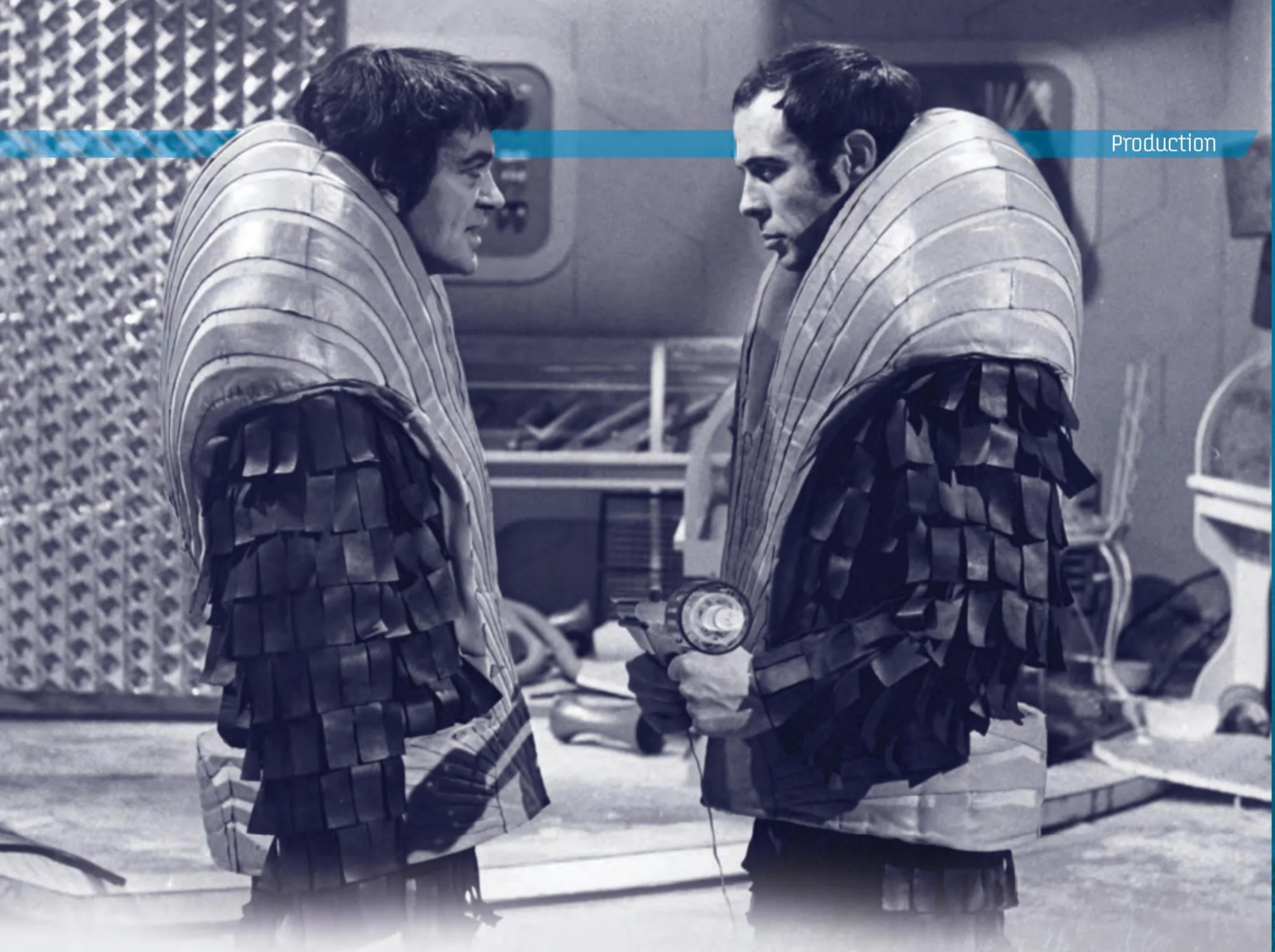
Museum dummies

As per the film sequences, a hexagonal vignette inlay was used to show the Quark's point of view of Toba. Newbery had constructed two connected sets for the exterior ruin and the interior of the museum; he had used unusual hexagonal bricks for this to show an alien construction which also incorporated curved roof trusses; part of the wall map was rigged with a flash charge for later in the episode where the Dominators tested the laser, the barrel of which illuminated when fired. This scene was of concern to Troughton when the charge did not detonate on the first take; the second take saw the charge then detonating with a far larger bang than expected, damaging sections of the wall. The original idea of having dummies in the museum was dropped; instead, two extras were made up as radiation-scarred victims as this was in fact cheaper. The only recording run-on planned for the evening came after the first scene in the ruined museum, allowing the TARDIS crew and Dulcian cast to move sets, and also to permit the Dulcian actors to remove their protective suits for the next scene in the survey unit. The survey unit set incorporated three working television monitors which could relay images of radiation meter graphics or static as required; dry ice was used for the decontamination smoke, and Newbery made the set look alien by the use of unusual logos and the placing of new strip lighting in the control panels.

As with the museum dummies, Barry originally planned to have four young actresses standing motionless on the Dulcian council chamber set as statues; although the artistes were booked for Episodes 2 to 4, it was decided very shortly before recording that they would not be used. There were also a few changes made to shorten the script; at the Capital, Cully tells Zoe that he has found a whole lot of travel permits in his father's desk and only needs to forge his signature to get back



Right: Does the Doctor have a plan?



Above: Rago and Toba are not the best of friends.

to a capsule. The closing credits rolled over a shot of a Quark at the end of the cliffhanger film sequence.

Concurrent with production on the serial, the BBC had entered into discussion with Polystyle Publications whose weekly children's *TV Comic* had been running a *Doctor Who* strip since 1964. The BBC suggested that the strips could feature the Quarks in the autumn as they had previously done in 1967 with the Cybermen. This deal was formalised on Thursday 23 May to cover a year.

Joining the cast as a Dulcian Council Member for Episode 2 was Ronald Mansell whom Morris Barry had directed in 1958 on the BBC series *Starr and Company*. Playing Bovem was Alan Gerrard who had appeared in the BBC1 soap *The Newcomers* which Barry had produced, and had also been directed by Barry on *Z Cars*. The main guest star for the serial in the role of Senex was veteran actor Walter Fitzgerald who had enjoyed a film career and had made notable television appearances in BBC serials such as *The Six Proud Walkers* and *Paul of Tarsus* (which had starred Patrick Troughton). Episode 2 was recorded in TC4 on Friday 24 May. Patrick Troughton's family visited the studio on this day, with his daughter Jo wanting to meet Ronald Allen.

Work started with a film reprise of Episode 1; the Episode 2 caption was superimposed over a shot of Rago and Toba in their ship. The saucer interior was a major set created by Newbery who used reflective materials on the walls which, with lights shone on them in a certain way, appeared to create moving patterns. Ropes and canes held on wires were also suspended across a black drape

THE DOMINATORS

STORY 44





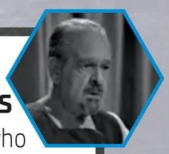




This page: Set pictures from *The Dominators*.

to form a co-ordinate chart. A monitor relayed film of the Dulcians approaching the ship, and there was also a series of illuminated Quark indicators which were extinguished in later episodes as the robots were destroyed. Recording breaks were scheduled to set the examination table on which Jamie (and later Teel) were moved about on; the camera was moved and tilted to make it seem as if the table was in motion. An inlay effect creating a white iris opening out from blackness was used to show the movement of the travel capsule; in the survey unit, the monitors were used to relay images from the council chamber set and also Wormser animation of a radioactivity graph. An additional recording break was scheduled to allow Padbury to change from her *The Wheel in Space* jumpsuit into her Dulcian guise. When Balan's party looked up at the Dominator ship, a photocaption of the underside of the model was shown. Flash charges and smoke were used on the survey unit set for the Quarks' attack at the end of the episode. The closing

Connections: Treasured actors



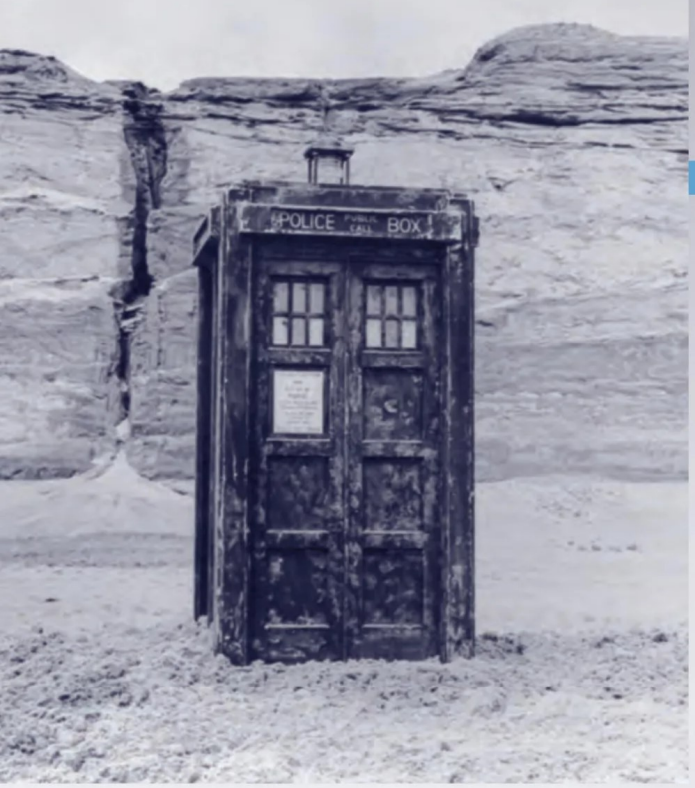
- Walter Fitzgerald, who plays Senex in *The Dominators*, starred as Squire Trelawny in a 1950 film adaptation of *Treasure Island*. Also in that cast was one Patrick Troughton, playing Roach.

credits rolled over a shot of Cully and Zoe in the debris. During work on this episode, the sliding door on the travel capsule jammed and almost crushed the hand of Cox, there were problems trying to get the laser effect to work on the museum set and a Quark's head fell off when it fell over.

Joining the cast the following week as Chairman Tensa was Brian Cant, who had previously appeared in the series as Gantry in *The Daleks' Master Plan*: *The Nightmare Begins* [1965/6 – see Volume 6] and was well known as a presenter on *Play School*; he had also featured in Morris Barry's *Compact*. On Friday 31 May, Episode 3 was performed in TC3 but, in contrast to the other episodes, the material was captured directly on 35mm film shot from the 625-line monitor output; this instalment was also allocated 15 minutes of extra recording through to 10pm. The episode began with a mistake: the Episode 3 caption was not superimposed at all, and the opening sequences were from a filmed reprise of Episode 2. On the Dulcian council chamber set, Senex's chair arm was seen to incorporate a television monitor to show images from the distressed survey unit set. A recording break allowed Troughton and Hines to move from the council chamber to the capsule interior, with the camera moved to simulate the capsule's movement in flight; the crashed capsule in the sand was shown as a photocaption. Superimposed images used in this episode included a circular telescope mask for the mirrored point-of-view shot of Jamie looking at the work party, and a cross-sights for Cully's aiming of the laser gun at the Quarks. A final recording break was scheduled to allow the flash charges to blow up the museum set on cue, and the closing credits were rolled over the mined exterior. Also on this day, Troughton and

Below:
Zoe is caught in the middle of Balan and Cully.





Left: The TARDIS lands on the Island of Death.

Padbury recorded a voiceover for the scheduled repeat of *The Evil of the Daleks* Episode 1.

Captions and credits

Episode 4 was recorded in TC3 on Friday 7 June, and began with the usual filmed reprise; the opening Episode 4 caption was shown over a shot of a Quark in the Dominator ship. A small amount of dialogue between Cully and Jamie about using the shelter's periscope was dropped on recording, and a recording break was planned to allow Hines and Cox to move from the shelter set to emerge from the trapdoor in the raised section of the ruined museum set. Unlike the complex death of Tolata in Episode 1, the deaths of Tensa and Balan at the hands of the Quarks were achieved in a simpler manner; during a recording break, smoke was pumped into the costumes of the actors so that they appeared to burn suddenly (a technique Barry had used with the Cybermen in previous serials). The closing credits rolled over a shot of the Doctor in the Dominator saucer. Present in studio for the recording were *TV Comic* editor Dick Millington along with writer Peter Noel Cook and artist John Canning.

On Thursday 13, during the following week of rehearsals, Padbury and Hines were released to film inserts for *The Mind Robber*. Episode 5's recording in TC3 concluded work on *The Dominators* on Friday 14 June. The Episode 5 caption ran over the filmed reprise of Balan's death; an extra then stood in for Johnson Bayly as the dead Educator for the rest of the recording. Again, an inlay vignette of crosshairs was used for the shelter periscope as Cully and Zoe looked at the drilling party. The Doctor's sonic screwdriver was seen to be a pen torch in this serial. A mirror shot allowed the Doctor's drawing on a table top to be captured by a camera. The episode concluded with the closing credits rolling over stock footage of a volcanic eruption on Surtsey Island in Iceland from November 1963. ■

PRODUCTION

Thu 25 Apr 68 Gerrards Cross Sand and Gravel Pit, Gerrards Cross, Bucks [Island/Ext Saucer/Ext Survey Unit/Sandcliffs/Cliff-edge]
Fri 26 Apr 68 Television Centre Puppet Theatre: Model filming
Sun 28 Apr 68 Olley Sand Pit, Trottiscliffe, Kent [Island/Cliff-face/Sandcliff]
Mon 29 Apr 68 Gerrards Cross Sand and Gravel Pit [Sandcliff]
Tue 30 Apr 68 Ealing Film Studios Stage 2: Cully's Ship
Wed 1 May 68 Ealing Film Studios Stage 2: Int Saucer
Tue 2 May 68 Gerrards Cross Sand and Gravel Pit [Sandcliff]
Fri 3 May 68 Gerrards Cross Sand and Gravel Pit [Sandcliff]
Fri 17 May 68 Television Centre Studio 4: Episode 1
Fri 25 May 68 Television Centre Studio 4: Episode 2
Fri 31 May 68 Television Centre Studio 3: Episode 3
Fri 7 Jun 68 Television Centre Studio 3: Episode 4
Fri 14 Jun 68 Television Centre Studio 3: Episode 5

Post-production

The Dominators was cut for timing reasons. Episode 1 lost the end of the survey unit scene where Zoe learned that Cully is unpopular because he didn't fit into the Dulcian mindset – which consisted of everyone thinking the same, like vegetables. As contact was about to be made with Director Senex, Cully was to sigh, "Words of wisdom and a gentle reproof from on high!"

Episode 2 was cut in six places; scenes between Cully and Zoe were a major casualty. The end of their first scene in the capsule was trimmed: although Zoe saw the travel capsules as a "marvellous idea", Cully said that although there were more accidents in the old days there was also "a tremendous feeling of pride and achievement... making an individual decision". He also commented that the travel capsules did have a manual switch somewhere for emergencies which nobody knew where to find or use any more. Cully told Zoe that his father was merely carrying on the work of previous Directors, stamping out both aggression and the yearning for adventure. A second scene in the capsule was removed completely: from Dulkis' circumference and the length of the journey, Zoe calculated that they were travelling at 90,000 mph. One of the council chamber scenes lost Cully telling Zoe how nobody ever hurried any more, and upsetting her with a joke in poor taste about the Doctor and Jamie. The subsequent scene at the survey unit lost opening dialogue in which Balan urged the Doctor and Jamie to follow Zoe to the Capital. As the Dominators observed Balan's party on the saucer's screen, Rago's line, "These may be other types of humans," was cut. The end of the next scene, where the Dulcians looked at the space vessel, was removed: Balan presumed that the machine was a new form of travel capsule perfected by Dulcian transportation experts, and Kando speculated that it had suffered a forced landing.

Below: Toba and Rago are not impressed by Dulcian interior design.



Further cuts

Episode 3 had a minor cut at the end of the scene where the Doctor and Jamie left the Dulcian council chamber; originally, the councillors were shown flinching at the sight of the Quark, while Jamie stopped the Doctor at the door having just thought about the Quark waiting for them at the survey unit.

Three cuts were made to Episode 4: an entire scene showing Cully and Jamie discussing their situation at length while trapped in the shelter; the film sequence in which Toba found the flattened Quark;



Above:
The Doctor has some nasty suspicions on Dulkis.

and a scene following on from Tensa's death where the councillors, who had never seen anyone killed before, realised how helpless they were against the Dominators' aggression.

Episode 5 was cut in two places: both the end of the final shelter scene (in which the Doctor hurried off, telling Cully to give his regards to Senex and leaving Jamie to get everyone to safety) and Toba's inability to stop the countdown just before the saucer was obliterated were lost.

Although relations between the BBC office and Haisman and Lincoln had been good enough during production to ensure the use of their character Lethbridge-Stewart in Sherwin's scripts for *The Invasion* [1968 – see Volume 13] in May, relations soured over misunderstandings in July. This concerned the Quarks and their merchandising potential; Haisman and Lincoln had done initial design sketches for Sherwin in early January which, with their original idea of the Quarks, they claimed gave them ownership of the robots. The BBC was concerned to discover that the duo had entered into negotiations with merchandiser Walter Tuckwell (who had handled Terry Nation's Dalek dealings) as it considered the Quarks to be joint copyright between itself and the writers. At a meeting on the afternoon of Thursday 11 July, John Henderson, of BBC Copyright, attempted to unpick the confusion between Haisman, Lincoln, Bryant, Dicks, Sherwin and Baugh. Bryant claimed that the Quarks were the result of the general manager of Television Entertainments telling him to incorporate a BBC-invented "monster" into a serial. Baugh denied ever seeing the writer's drawings, and claimed credit for the Quarks' molecular ray weapons. Sherwin said that he had requested a "monster" from the writers for their storyline, but had then developed his own design sketch,



Above: The deadly Quarks!

based on Baugh's servo robot from *The Wheel in Space* and incorporated the folding arm concept. Since Baugh had not used the writers' drawing, the BBC felt that Haisman and Lincoln were entitled to a 25 per cent share.

There was also confusion over the use of the Quarks in the *Doctor Who* comic running in *TV Comic* where Bryant had requested permissions for the Dominator rights only, although the writers had given the go-ahead to use the Dominators and the Quarks. Haisman claimed rights in accordance with the Industrial Designs Act, while Henderson responded with the Copyright Act. At the end of the meeting, Haisman requested a lump sum pay-off for the Quarks which the BBC refused, instead deciding to offer a 25 per cent share and a fee to Tuckwell.

The dispute dragged on. The following day the writers rejected the 25 per cent offer, and on Monday 15, Henderson informed them that unless they accepted the deal, neither the Quarks nor the Yeti (which the writers did own outright) would be used again. The writers again offered the Quark rights to the BBC for around £5,000 and now asked for a 65 per cent share or a deal with Tuckwell. These proposals were rejected by Henderson on Wednesday 17. By Thursday 18, the writers informed the BBC that they had taken out a British Trade Mark Registry on the name "Quark" and agreed to a 33 per cent deal if the BBC let Tuckwell handle the merchandising. Henderson rejected this on Wednesday 24. The following day the writers returned to the 50 per cent deal they suggested with the BBC and explained that they would be out of the country until the end of August. On Tuesday 30, a letter from the writers threatening an injunction over the BBC's use of the Quarks arrived, and the following day a "without prejudice" payment was made in regard to the *TV Comic* debacle. The resolution of the situation is unclear from the surviving documentation, but the writers never worked on *Doctor Who* again.

Clash of personalities

"There was a clash of personalities," Mervyn Haisman commented of work with the BBC production office in the fanzine *23 11 63* Volume 1 Issue 2. The sudden departure of Haisman and Lincoln meant that a third and final Yeti adventure was dropped at early outline stage. Titled *The Laird of McCrimmon*, it had been constructed to both conclude the 1968/9 series and culminate in the departure of Jamie; Hines was already indicating that he was planning to move on. This would conclude the Yeti trilogy with the TARDIS arriving in Scotland and the Doctor, Jamie and Victoria finding themselves trapped at Castle McCrimmon, Jamie's ancestral home. The Intelligence wished to take over Jamie's body, and at the end of the serial Jamie was to remain behind as the new Laird.

The Dominators was also Morris Barry's final *Doctor Who*. ■

Publicity

- The weekly newspaper *Reveille* ran Margaret Pride's set report on *The Dominators* in the issue for 27 June to 3 July 1968 under the title *I Investigate Dr Who*. With a large photograph of a Quark aboard the Dominator vessel, the text offered comments from series writers Terry Nation and Kit Pedler, producer Peter Bryant, Bill Roberts of the special effects firm Shawcraft at Uxbridge and Larry Leake who ran the *Doctor Who* Fan Club from his home in Stoke-on-Trent.

- A few weeks later in the men's magazine *Parade*, the issue for Saturday 20 July carried the story *Sandie Wants To Be A Dalek* by Mervyn Jones. Alongside photos of a Dalek from their original 1963 serial, Cybermen from *The Moonbase* and a Martian from *The Ice Warriors*, it was revealed that Eurovision winner Sandie Shaw was an avid fan of *Doctor Who* who had recently met Frazer Hines at Shepherd's Bush. Shaw wanted to try on a 'slinky' Cyberman outfit, and Hines had discussed how women did not tend to be cast to play the monsters in the series, referring to the Quarks.





Left: Dominators are always happy in their work.

- Promotional material for *The Dominators* concentrated heavily on the Quarks, with coverage also of Arthur Cox, Kenneth Ives, Ronald Allen and Giles Block.

- *Radio Times* for Thursday 8 August carried a small photograph of Allen and Patrick Troughton in its preview listing, along with a larger photograph of two Quarks with the drilling rig in the accompanying preview article *Look Out! It's the Quarks!* Episode 2's cast list bore artwork of the Quarks, while Episode 4 was promoted with a quarter-page article focusing on Wendy Padbury and titled *How Wendy Caught the Acting Bug*.

Left: Balan is still not convinced by the Doctor's story.

Broadcast

- Broadcast of *The Dominators* in the summer months did not garner impressive viewing figures, but the BBC maintained a larger audience share over ITV largely due to the chaos the newly franchised independent companies had been plunged into by industrial action almost immediately when they launched at the end of July. An emergency service across the whole network was operated for the first part of August. As such, *The Dominators* Episode 1 rated well against an edition of the imported US adventure series *Gentle Ben* which was networked at 5.15pm opposite *Doctor Who*. The ITV stations had instead been planning to début a new selection of shows on a regional basis with Yorkshire's prestige period film serial *Tom Grattan's War* scheduled for the new company London Weekend Television (LWT) and many other regions: *Gentle Ben* on ATV (now covering the Midlands), Tyne Tees and Southern, *Time for Blackburn!* on Granada, Anglia, Westward and Channel, repeats of the 1950s swashbuckler *The Adventures of Robin Hood* on Border, and the Australian series *Skippy* on Grampian.



Right: Felicity Gibson as Kando.

- During the next few weeks, programmes were networked across the country; editions of *Gentle Ben*, the anarchic *Nice Time* and *Danger Man* aired before the dispute was resolved.

- The following week, it was an edition of Granada's magazine show *Nice Time* which was networked across the UK. By Saturday 24 August, the schedules were almost back to normal, although LWT aired a repeat of *Danger Man* and Southern had opted for *Time for Blackburn!* for one week (thereafter reverting to *Gentle Ben*). From Saturday 31 August, LWT scheduled *Nice Time* on a regular basis in the 5.15pm slot.

- On Wednesday 14 August, George Melly of *The Observer* commented favourably on *The Dominators* in comparison with the BBC's latest science-fiction import, Irwin Allen's *The Time Tunnel* ("A four-star bore... it isn't a patch on *Dr Who* where quirkiness, bad temper and a respect for the individual more than compensate for the occasional cut-price monster"). The same day at the BBC Programme



Above: The Doctor and Zoe look on as Rago considers opening a motel.

Review Board, the Quarks arrival in the series was welcomed by Monica Sims, the head of children's programmes.

- During broadcast of the serial, on Thursday 5 September the *Daily Mirror* announced *Jamie parting with Dr Who* in which Hines explained in a press talk the previous evening that he would be moving on from the show: "I'm leaving *Dr Who* to concentrate on other film and TV parts [...] I've already stayed in the series longer than I originally intended." In the *Daily Mail*, Brian Dean's piece *Kilted Jamie Says: I'm Quitting Dr Who* saw Peter Bryant saying: "We are still trying to work out how to explain to viewers that he is leaving the series [...] we hope to have a strong story explaining his departure."

- The September 1968 edition of *Recorder & Music Magazine* carried a shot of Patrick Troughton's Doctor playing the recorder on the cover (a publicity shot from *Fury from the Deep* [1968 – see page 6]) and inside there was a small item about recent correspondence in the *Radio Times* about the Doctor's left-handed recorder.

- A sample audience of 185 was interviewed about Episode 1, and an Audience Research Report on Thursday 19 September indicated that *Doctor Who* "ceased to hold any special interest or appeal", that the stories were too fantastic now the historical serials had been dropped, that the plot was slow and the Quarks were nothing but "square Daleks". Patrick Troughton and Frazer Hines' performances were praised, as were the settings, in what was generally felt to be an unrewarding episode.

- The 625-line videotapes and films of *The Dominators* were scheduled for



Above:
The latest edition of the Dulkis Fashions catalogue was out.

wiping and incineration on Monday 21 July 1969; however, it was already being marketed abroad by BBC Enterprises as 16mm film recordings. The BBC Enterprises promotional material for *The Dominators* named the writers as Mervyn Haisman and Henry Lincoln despite the use of the pseudonym.

- Australia received the serial in April 1969 and, after making several cuts (the death of Tensa in Episode 4, the torture of Teel in Episode 4, the death of Balan in Episode 4 and the reprise of Episode 5), broadcast it with a 'G' rating in both April and May 1970 and January 1971; Hong Kong and Singapore broadcast *The Dominators* in 1970, Gibraltar in November 1973 and Nigeria in late 1975.

- The BBC Film Library retained 16mm film recordings of all except Episode 3 of the serial, and the gap was completed by the prints held by the British Film Institute in the late 1970s; the BFI held the edited Australian prints and a 35mm film of Episode 3, possibly the film which survived the 1969 destruction. A complete film print of Episode 5 was loaned to the BBC for copying by a collector in 1995, and the Australian cuts to Episodes 4 and 5 were unearthed in government film vaults in late 1996.

- In the early 1980s, the serial was re-sold around the world; it also aired in the USA as a TV Movie. The serial was shown at the National Museum of Film, Photography and Television in Bradford on Wednesday 22 October 1986.

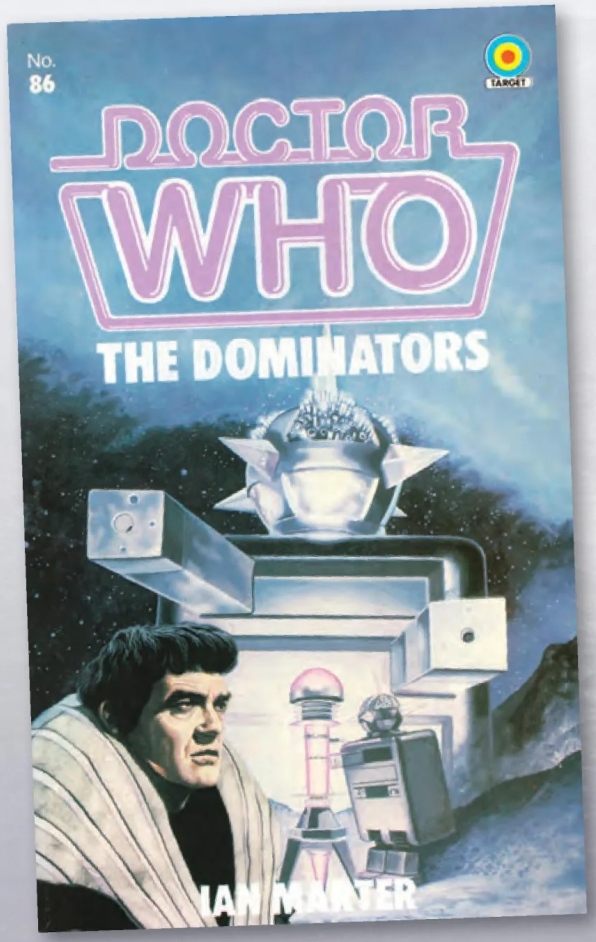
- *The Dominators* formed part of the BSB Doctor Who weekend on Sunday 23 September 1990; it was also screened in episodic and compilation versions by UK Gold from January 1993.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 10 August 1968	5.15pm-5.40pm	BBC1	24'45"	6.1M (54th)	52
Episode 2	Saturday 17 August 1968	5.15pm-5.40pm	BBC1	24'07"	5.9M (61st)	55
Episode 3	Saturday 24 August 1968	5.15pm-5.40pm	BBC1	24'06"	5.4M (65th)	55
Episode 4	Saturday 31 August 1968	5.15pm-5.40pm	BBC1	23'54"	7.5M (33rd)	51
Episode 5	Saturday 7 September 1968	5.15pm-5.40pm	BBC1	24'19"	5.9M (64th)	53

Merchandise

The Quarks made their debut in *The Invasion of the Quarks!* in Issue 872 of *TV Comic* dated Saturday 31 August 1968 (which also introduced Jamie to the strip); the robots went on to appear in *The Killer Wasps*, *Jungle of Doom!*, *Martha the Mechanical Housemaid* and *The Duellists* through to Issue 902 (this last strip was later reproduced in *TV Comic* Issues 1386 to 1389 with Patrick Troughton's Doctor redrawn as Tom Baker's incarnation in July 1978). The Quarks and the Dominators both featured in *The Fires Down Below*, a four-page back-up strip set within an Icelandic volcano, in May 1982's *Doctor Who Monthly* issue 64.



The scripts were novelised by Ian Marter as *Doctor Who – The Dominators*, which was published by WH Allen in hardback in April 1984; a Target paperback (No.86 in the Target Library) followed in July 1984. In September 1988, the book was rebound with *The Krotons* [1968/9 – see Volume 13] as one of Star Books' *Doctor Who Classics*.



Above: VHS cover by Alister Pearson.

The off-air soundtrack to *The Dominators* was released on CD by BBC Worldwide in May 2007. The release featured additional narration by Wendy Padbury.

The edited prints of *The Dominators* was released on BBC Video in September 1990. In July 2010, the versions of the episodes with the edits restored were released by BBC Worldwide on DVD with the following extras:

- **Commentary** with actors Wendy Padbury, Frazer Hines, Giles Block and Arthur Cox and make-up designer Sylvia James moderated by Toby Hadoke
- ***Recharge and Equalise*** – cast and crew look back on the making of the story with actors Frazer Hines, Felicity Gibson, Giles Block and Arthur Cox, script editor Derrick Sherwin, co-writer Mervyn Haisman, designer Barry Newbery, make-up designer Sylvia James and Radiophonic Workshop designer Brian Hodgson

Left: Target novelisation with a cover by Andrew Skilleter.



Right: DVD cover by Clayton Hickman.

- ***Tomorrow's Times: The Second Doctor*** – a look at *Doctor Who*'s media coverage in daily newspapers and other publications with Caroline John
- **Photo gallery**
- ***Radio Times* listings** in Adobe PDF format
- **Subtitle production notes**
- **Easter Egg:** Scottish Falsetto Sock Puppet Theatre

The BBC CD *30 Years at the Radiophonic Workshop*, released in July 1993, included the following tracks from *The Dominators*: *Quarks Chuckle*, *Quark Kills* and *Quark Goes Berserk and Explodes*. Then in May 2000, BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* was released, featuring the following tracks: *TARDIS (New Landing)*, *Galaxy Atmosphere*, *Tension Builder (A)*, *Tension Builder (C)*, *Tension Builder (D)* and *Low Sting*. Sound effects and background music tracks from *The Dominators* were also included on Silva Screen's 11-CD edition of *Doctor Who – the 50th Anniversary Collection* in September/November 2014 while the *Galaxy Atmosphere* cue had been included in the earlier four-CD release in December 2013.

In 1997, digital Quarks appeared in sections of BBC Multimedia's CD-Rom *Doctor Who: Destiny of the Doctors*.

In 1986, Fine Art Castings issued Quark figures in their 40mm miniatures range. Harlequin Miniatures issued metal miniatures of a Dominator in February 1998. Product Enterprises issued a six-inch tall Quark figure in March 2002. Further metal miniatures of Rago, Toba and several Quarks were released by Warlord Games in early 2018.

In 1975, Weetabix gave away promotional packs with *Doctor Who* stand-up card figures, one of which depicted a Quark. Each pack of 'Doctor Who and His Enemies' contained four cards from a set of 24. Larger boxes of Weetabix contained two sets. Gordon Archer was the artist of these promotional items. Between 1995 and 1997 Jonder International Promotions issued *Doctor Who* phonecards with an accompanying A5 information sheet. The cards and sheets were designed by Steve Hampshire. The catalogue number for *The Dominator*'s phonecard was 'BTG547 – *Doctor Who* (5)'.

A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Dominators* were issued in 2011. In 2017, Who Dares Publishing issued an Andrew Skilleter Target Art Calendar 2018 which featured 12 pieces of Andrew Skilleter's artwork, as originally featured on the WH Allen/Target novelisations. October's artwork was *The Dominators*' cover. ■



Right: Eaglemoss' Quark figurine.

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Wendy Padbury Zoe

with

Ronald Allen Rago
Kenneth Ives Toba
Arthur Cox Cully
Philip Voss Wahed [1]
Malcolm Terris Etnin [1]
Nicolette Pendrell Tolata [1]
Felicity Gibson Kando
Giles Block Teel
Johnson Bayly Balan [1-4]



John Hicks, Gary Smith [1-5], **Freddie Wilson** [2-5] Quarks
Sheila Grant Quark Voices
Walter Fitzgerald Senex [2-4]
Ronald Mansell, John Cross Council Members [2-4]
Alan Gerrard Bovem [2-4]
Brian Cant Tensa [3-4]

UNCREDITED

Colin West, Blair Stewart ... Dummies in Museum
Chris Jeffries Double for Dr Who
Malcolm Watson, Aubrey Danvers Walker Council Members
Eve Martin, Valerie Stanton, Jean Callaghan, Valerie Wood Statues[1]
Sheila Grant Intercom Voice
John Tucker Double for Balan (corpse)

[1] Booked but not used

CREDITS

Written by Norman Ashby
[penname for Mervyn Haisman and Henry Lincoln]
Title Music by Ron Grainer and the BBC Radiophonic Workshop
Special Sound by Brian Hodgson [5]
Visual Effects Designed by Ron Oates [5]
Costumes: Martin Baugh [5]
Make-Up: Sylvia James [5]
Lighting: Sam Neeter [5]
Sound: Richard Chubb [5]
Film Cameraman: Peter Hamilton [5]
Film Editor: Chris Hayden [5]
Script Editor Derrick Sherwin
Designer: Barry Newbery
Producer: Peter Bryant
Directed by Morris Barry
BBC TV

Left: Ronald Allen as Rago.

Profile

DERRICK SHERWIN
Script Editor



Derrick G Sherwin was born 16 April 1936 in High Wycombe, Buckinghamshire. Post-war his parents ran a pub.

Graduating in woodwork crafts from the local arts and technical college, Sherwin began painting scenery with High Wycombe's Intimate Theatre. Winning a scholarship to LAMDA, he graduated in 1953. Briefly returning backstage at High Wycombe, National Service with the RAF intervened.

Revisiting High Wycombe as a scenic artist, he also took acting roles. Rep stints followed in Amersham, Bangor (Northern Ireland) and Carlisle, winning his West End début in *Beth* (1958, Apollo, Shaftesbury Avenue).

Sherwin found roles in television film series *The Adventures of the Scarlet Pimpernel* (1956), *William Tell* (1959), *Danger Man* (1960) and *Richard the Lionheart* (1962/3). Further TV included *Starr and Company* (1958), *The Men from Room 13* (1959), *Knight Errant* (1960), *Harpers West One* (1962), *Kipling* (1964), *Crane* (1964), *The Plane Makers* (1964) and *Blackmail* (1965/6).

Single plays on both BBC and commercial television included playing Second Lt Raleigh in *Journey's End* (1960), *Charley's Aunt* (1965) and *Armchair Theatre* plays *The Franchise Affair* (1958), *Night Stop* (1962), *The Gaming Book* (1965) and *A Fair Swap* (1966). One of his last TV roles came in *The Baron* (1967), while his most prominent film appearance was in *The Vengeance of She* (1968).

Bored with often playing Oxbridge smoothies, he began to write, his first TV play being *Theatre 625* thriller *Yob and Nabob* (aired 26 December 1965). *Thirty-Minute Theatre* plays followed: *'Twas on a Sunday* (1966), *The Timekeepers* (1967) and an adaptation of *The Metal Martyr* (1967).

He played Bryn Morriston in BBC football soap *United!* (1965/6) but by July 1966 was writing for the series. Following a two-part *Z Cars* (1967), he wrote for ATV soap *Crossroads* during autumn 1967.

Joining *Doctor Who* in November 1967 he became assistant story editor from *The Ice Warriors* [1967 – see Volume 11], trailing producer-in-waiting Peter Bryant.

Sherwin was credited story editor from *The Web of Fear* [1968 – see Volume 11] to *The Mind Robber* [1968 – see Volume 13], for which he wrote a wholly new first episode. He then wrote *The Invasion* [1968 – see Volume 13], developing the UNIT

set-up, before becoming uncredited associate producer assisting Bryant.

He script-edited *The Space Pirates* [1969 – see Volume 14], while his replacement Terrance Dicks was busy writing *The War Games* [1969 – see Volume 14]. The latter saw Sherwin finally credited as producer while creating the Time Lords.

Having helped Bryant cast Jon Pertwee as the Third Doctor, Sherwin developed a more realistic Earthbound format, inspired chiefly by *Quatermass*.

Producing *Spearhead from Space* [1970 – see Volume 15], Sherwin's tenacity and can-do attitude saw him elect to shoot entirely on film to circumvent a studio strike. He also dismissed Geoffrey Brighty playing a car park commissionaire, before stepping in and taking the role himself.

Sherwin also assisted Bryant on RAF drama *Special Project Air* (1969), wholly reworking its original script concept. Intending to continue producing *Doctor Who*, Sherwin was instead transferred to support Bryant on the problematic second series of *Paul Temple* (1970). Insisting on co-producer status, Sherwin rewrote many episodes under pseudonyms David Roberts and David Simon. He produced the third and fourth series (1971/2) alone.

After producing BBC series *The Man Outside* (1972) and spin-off *Perils of Pendragon* (1974), Sherwin left to create/produce Alpine adventure film series *Skiboy* (1974) for Lew Grade's ITC.

Forming production company AZ Productions with script editor Martin Hall, Sherwin's European contacts led him to co-write German thriller movie *Der Springteufel* (1974) and for international children's series *Kim & Co* (1975).

Domestically, he wrote for *Emmerdale Farm* (1975) as David Roberts, before co-creating Tyne Tees' ghostly children's comedy *Nobody's House* (1976) with Martin Hall. AZ also partnered Westward TV to produce junior magic show *Magic Circle* (1977).

In the early 1980s, Sherwin formed Electronic Arts to produce computer-generated advertising films. Later, as an independent producer, he made British comedy programmes for US network A&E. He offered to produce *Doctor Who* independently for the BBC for free in the late 1980s, in exchange for international rights.

Sherwin met wife Jane at High Wycombe Rep and they married in 1956. She played Lady Jennifer in *The War Games*. The couple adopted children Sam, Kate and Daniel, but divorced in 1982.

In the 1990s Sherwin worked in building and property development, then relocated to Thailand in 2000, running a bar and bungee-jumping business. He married local woman Ingsumon and briefly lived in New Zealand before returning to London.

Autobiography *Who's Next?* was published in 2014. ■



Left: Derrick Sherwin in *The Elder Statesman* in 1960.

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 42-44

FURY FROM THE DEEP

The Doctor must fight to save humanity when a gas refinery comes under attack from a parasitic weed creature. As crewmembers fall under the creature's malign influence, does Victoria hold the key to defeating it?

THE WHEEL IN SPACE

The Doctor and Jamie find themselves on board the Wheel, an advanced space station that the Cybermen have in their sights. Can the Doctor prevent his old enemies from launching a new attack on the human race?

THE DOMINATORS

The peace of the planet Dulkis is shattered when a Dominator spacecraft lands on a remote island. The Doctor must rally the pacifistic Dulcians if he has any chance of defeating the brutal invaders...







BBC